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JUNE 17, 2002

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By Alex Williams

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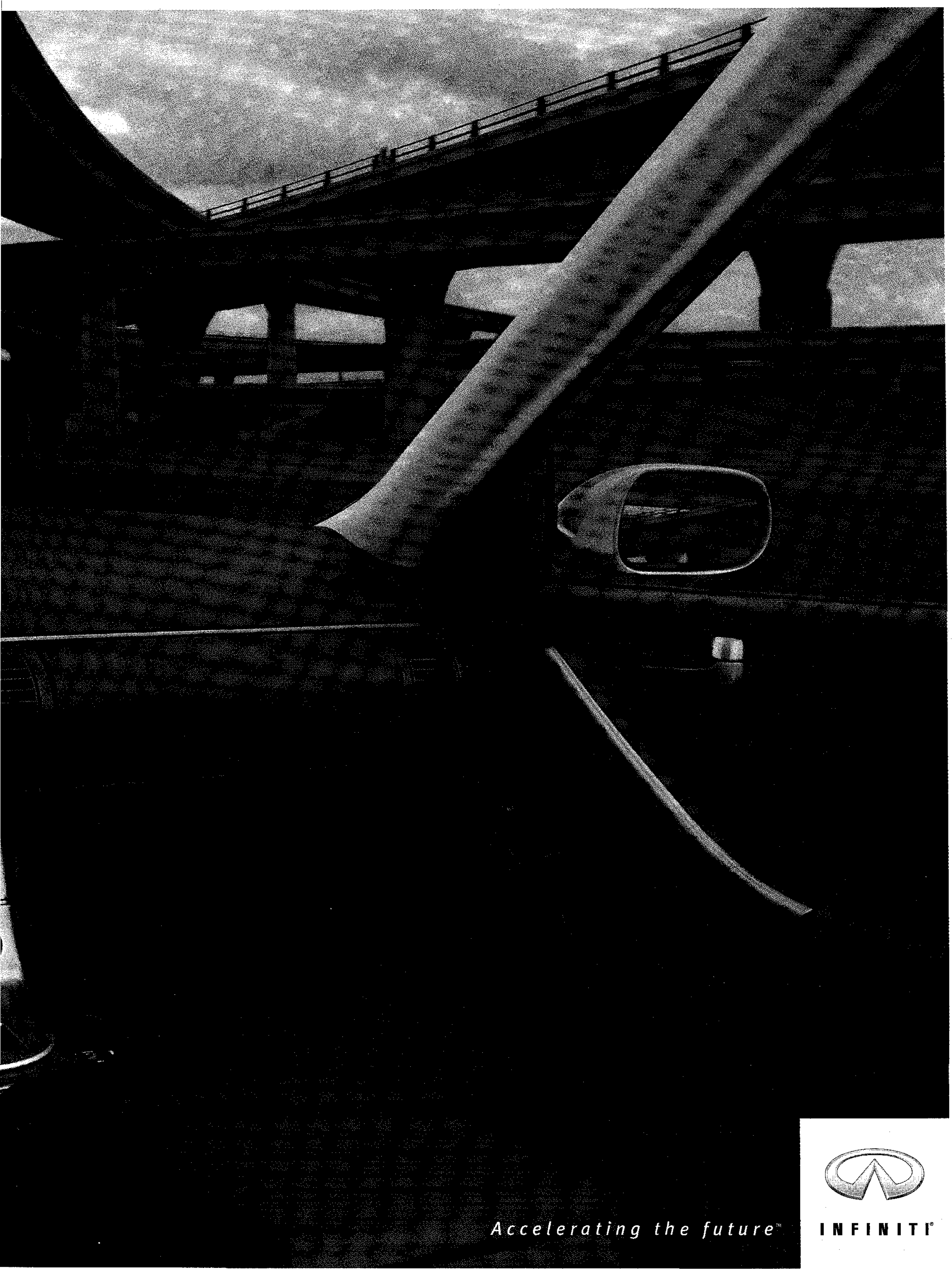
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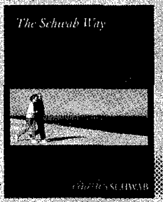

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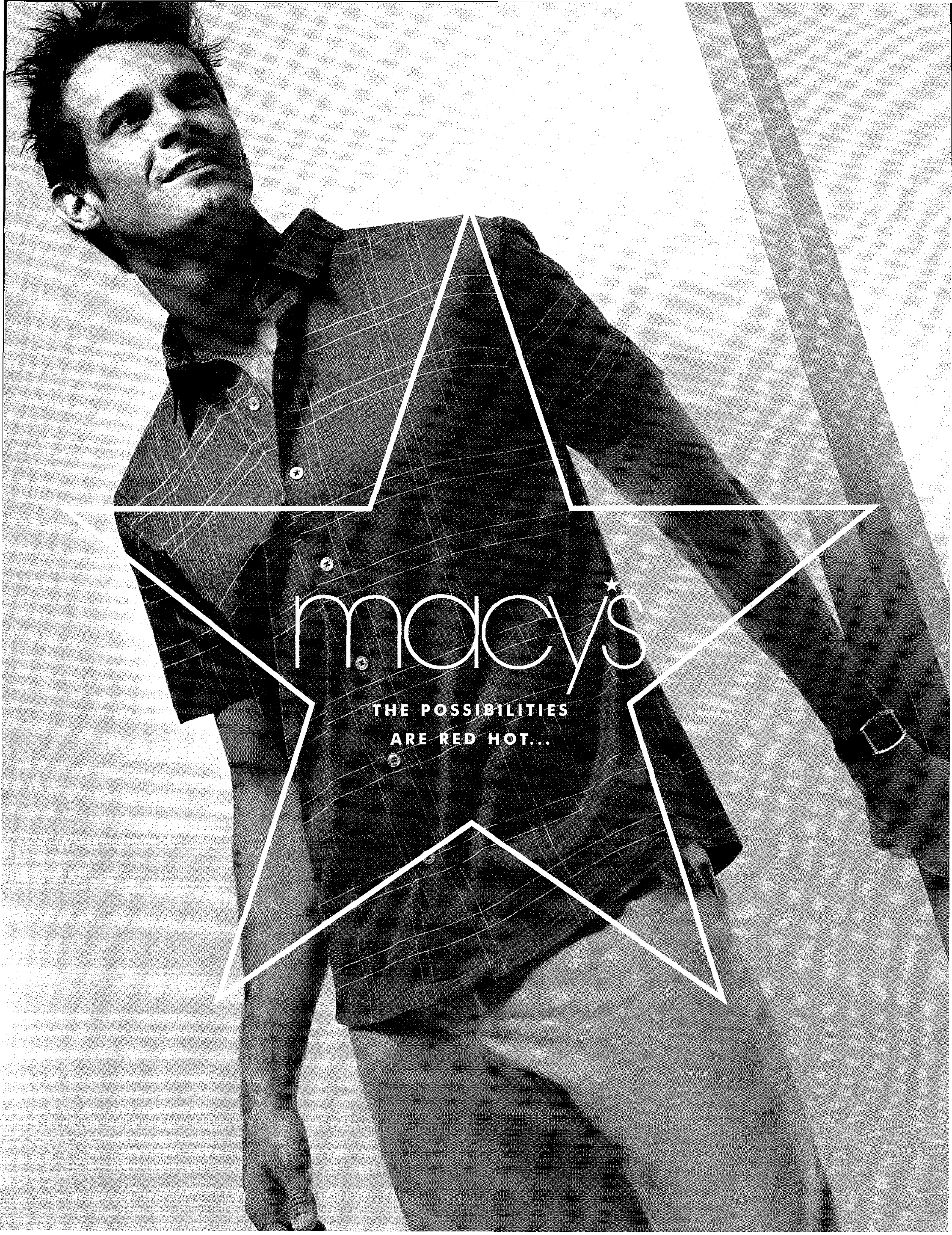
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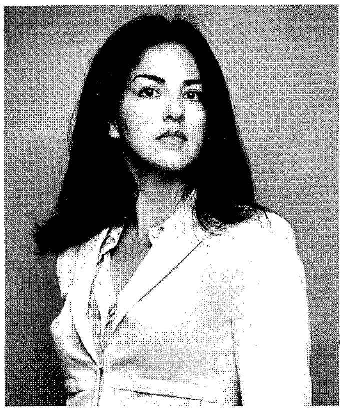
Letters

> If more people dedicated time to philanthropic work rather than slinging arrows, **think of all that could be accomplished.**
>
> **—Kimberly Kappler Fine**

Dayssi Chain

Dayssi Olarte de Kanavos didn't deserve the harsh treatment she received in Katherine Rosman's profile of her ["The Self-Made Socialite," May 20]. She is a well-educated, well-spoken, and, yes, beautiful and charming young woman who was and is prominent on the New York social scene. There are many others like her—though not nearly as nice, not nearly as genuinely philanthropic, and a lot harder to take. Why pick on Dayssi? I could give you the names and numbers of 100 other New York women far more socially ambitious than she is. They married for money, not love; their dedication to charitable work is a ruse; they treat their children like trophies; and have no heart (let's not even talk about soul). Dayssi is nothing of the sort. Those malicious quotes reminded me of the dialogue from Clare Booth Luce's 1936 comedy *The Women*—and sounded just as dated.

Pamela Fiori, EDITOR-IN-CHIEF, *TOWN & COUNTRY,* MANHATTAN



QUEENS QUEEN: Dayssi Olarte de Kanavos.

Dayssi's educated, stunningly beautiful, and, by most accounts, a very nice person. She devotes an enormous amount of her time and energy to raising money for charity, and despite not being an heiress, movie star, or the wife of a billionaire, is a media darling. Even though she could have a glamorous and lucrative career, she's chosen to be a "full-time mom" to her three children. She refuses to gossip, doesn't have a checkered past, and has been happily married since 1993 to her first and only husband. She is the star in her own Cinderella story. The girl from Queens has definitely done all right for herself, just by being herself. How very refreshing!

Lorraine Bardot, MANHATTAN

In Katherine Rosman's "The Self-Made Socialite," someone is quoted saying "It is unacceptable to act like a snob when you're from the Bronx and not Bronxville." As a Bronx native, I was taught it is unacceptable for anyone to act like a snob—period.

Annette Zito, TUCKAHOE, N.Y.

Sadly, you failed to represent the truth about society and philanthropy in New York. The reality is that the majority of elite, Establishment New York has been gracious, kind, and welcoming to me. Without their explicit invitation, my charitable endeavors would not be what they are today. For that, I am truly grateful. I work for charities that are inclusive and that are seeking a new, untapped cadre of philanthropists who have made a commitment to living in New York. Now more than ever, I have strengthened my resolve to continue to grant access to all those who are interested in the noble cause of charity.

Dayssi Olarte de Kanavos, MANHATTAN

As a professional woman, wife, and mother, I am grateful for women like Dayssi Kanavos. Just like those of us with academic titles and degrees, society women who balance family and volunteerism should be able to call themselves whatever they damn please. The least these hard-working women deserve are a few borrowed designer gowns, party-page photographs, and the support of all of us!

Judith Logue, PRINCETON, N.J.

It is amusing that in the bastion of sophistication that is Manhattan there should be such a lack of comprehension about the usage of titles, aristocratic or otherwise. In defense of Dayssi Olarte de Kanavos, the use of *de* (which means "of") in a lady's surname has nothing whatsoever to do with aristocratic pretensions. Rather, it is a custom of long standing in Latin American society that allows identification of the lady's married status without her having to forgo the use of her maiden name. True, it is more elegant than a hyphen, and the uninformed and envious may readily confuse elegance for strategizing.

Lili Dones, MIAMI

I met Dayssi Olarte de Kanavos in 1996 while working at *Town & Country,* and I remember her as very beautiful, charming, and elegant. Now I know (after reading your story) that she is also well-educated, a devoted wife and mother, and an excellent fund-raiser. I suggest that her hypocritical detractors would far better suit their causes by recognizing her tremendous value and following her lead. Cheers to Dayssi.

Stephanie L. Snyder, MANHATTAN

I have known Dayssi since 1983, when we were at Cornell, where her philanthropic work was so impressive that it earned her an award. Dayssi is magnetic; committees she elects to serve on are very, very lucky to have her energy and her brainpower. If more people dedicated time to philanthropic work rather than slinging arrows, think of all that could be accomplished.

Kimberly Kappler Fine, MANHATTAN

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PHOTOGRAPH BY FRANK W. OCKENFELS 3.

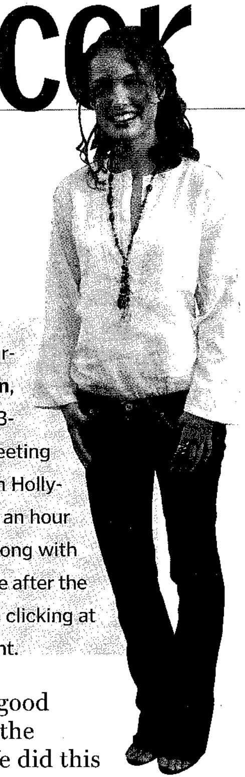
Intelligencer

By Marc S. Malkin

John Bartlett: We Was Robbed!

At **John Bartlett**'s recent sample sale, a "very maternal-looking" group of five women, all larger than the typical sample-sale sizes, turned up. "A couple of them distracted the people who were working, and the others went into the bathroom with merchandise," Bartlett tells us. A few hours later, Bartlett noticed that ten dresses and skirts—all size 2—were gone: "I asked someone if we had sold all of them, and she said no." Bartlett is quite sure it was the matronly madams who ripped him off. A few days later, Bartlett went looking for five suede pants, jackets, and shirts, and noticed they were gone, too. Yup, Bartlett had been hit a second time. A few days after that, a man was caught stuffing a shirt into his pants. Oddly enough, after he was confronted, the perp bought the $100 shirt.

Summer of Love for Natalie Portman?



We think we know what **Natalie Portman** will be doing on her summer break from Harvard—besides filming the movie adaptation of *Cold Mountain* opposite **Nicole Kidman**, **Renée Zellweger**, and **Jude Law**. Rumor has it she's smitten with **Adam Levine**, the 23-year-old dark-haired lead singer of Los Angeles rock band Maroon 5. Within days of meeting Levine through mutual friends, the *Star Wars* starlet visited the Swing House Studios in Hollywood during the shooting of the band's video for "Harder to Breathe." She spent about an hour there, chatting with Levine between takes. Two days later, she was in the audience—along with **Ivanka Trump**—at the group's Viper Room gig, and hung out with the band in a banquette after the show. "Is there a possible love connection?" our spy asks. "They seemed like they were clicking at the show." Portman's rep insists the boy is just a friend. Maroon 5's rep had no comment.

Kieran Culkin Goes to Pieces

Film producers may want to take out some extra insurance before hiring **Kieran Culkin**. First, he showed up at rehearsals for *The Dangerous Lives of Altar Boys*, in which he plays a teen being tormented by schoolteacher nun **Jodie Foster**, with a fractured wrist he suffered after being thrown from a speeding golf cart. But a day after director **Peter Care** decided to write it into the script to avoid delay, Care sent Culkin and co-stars **Emile Hirsch**, **Jake Richardson**, and **Tyler Long** to an amusement park for some bonding, since they play such good friends in the movie. "We did this go-cart race, and after I won, I got out and, in celebrating, I ran and sprained my ankle really bad," Culkin told us last week. Rehearsal was held up for a few days: "I have a real knack for trying to get fired." Culkin jokes that he always has his music to fall back on. "Me and Mack are going to have a band," he said, referring to his older brother, **Macaulay**. "We'll call it the Bacon Brothers II. We'll use the II so Kevin can't sue us."

Alek Missteps, Rie Acts Up, and Tom Daschle Misses Out

Was that a stiletto heel in designer **Peter Som**'s pocket at the Council of Fashion Designers of America awards last week or was he just happy to see us? Actually it was a heel from a pair of Jimmy Choos that **Alek Wek** (left) had intended to wear that night. Unfortunately, when Wek arrived at Som's place before the awards, the heel broke. Luckily, Som had a pair of Sigerson Morrisons lying around from his last show. . . . During the cocktail hour, **Roger Padilha** of MAO PR introduced us to his pal, Gucci model turned actress **Rie** (right), saying, "Rie has a lesbian love scene with **Rebecca Romijn-Stamos** in *Femme Fatale*." Rie quickly interjected. "No," she said. "It's a *sex* scene. It's really hot." . . . When **Tom Ford** beat out **Marc Jacobs** and **Carlos Falchi** for Accessory Designer of the Year, a Prada-wearing **Milla Jovovich** turned heads by screaming from her seat, "Marc Jacobs rules!" . . . The night before the awards, at a party for Bloomingdale's **Kal Ruttenstein** at Thom, Greek tenor **Mario Frangoulis** told **Donna Karan** that he was wearing his lucky black blazer, one of her designs. Karan insisted he visit her flagship store on Madison Avenue so that she could dress him in the future. . . . After the awards, **Sean "P. Diddy" Combs**, who was a nominee for Menswear Designer of the Year, threw a bash at Lotus. Earlier in the evening, Internet and nightlife entrepreneur **Andrew Rasiej** hosted a $150,000 fund-raiser for Senate majority leader **Tom Daschle**'s campaign coffers at the same spot. Lotus co-owner **David Rabin** asked Daschle to stick around and meet the hip-hop mogul, but he politely declined. "That would be funny, though," Daschle said, "because, you know, **Rush Limbaugh** calls me 'Puff Daschle.' "

PICTURE PERFECT: **Bruce Weber** has put his Brookhaven getaway on the market for $900,000. The celebrity shutterbug's five acres on the South Shore include a late-nineteenth-century two-floor carriage house with six bedrooms. "It's the perfect Adirondack-style house," a onetime guest reports. "But it's not winterized." For the colder months, there's a more modern (as in heated) two-story, two-bedroom guest house on the grounds.

With Catherine Townsend.

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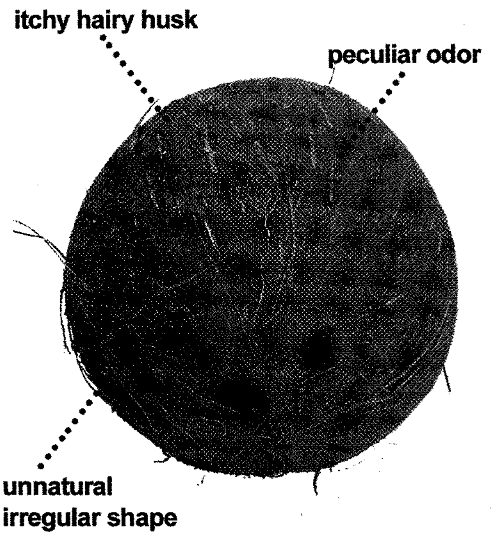
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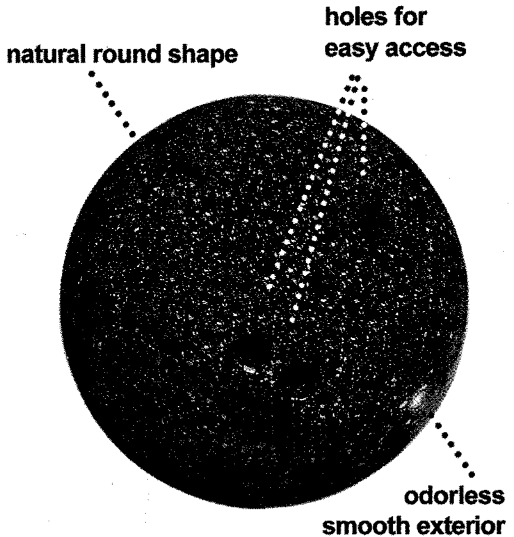
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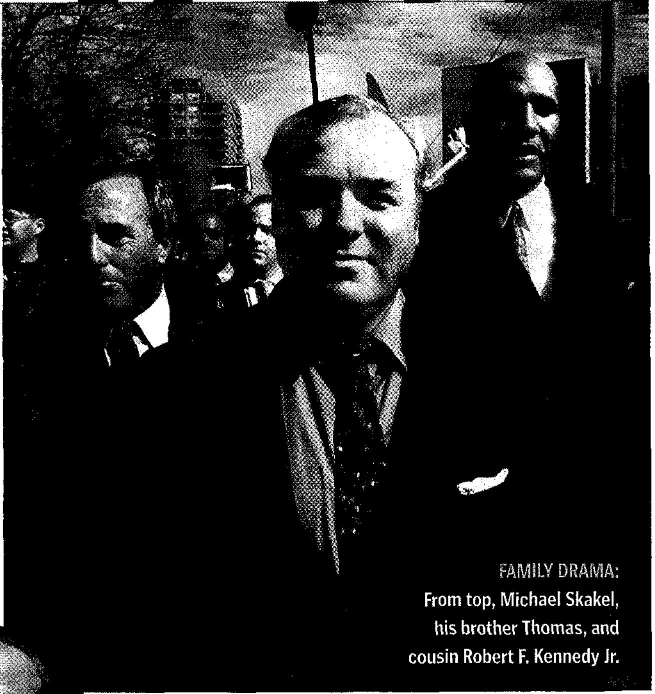
There is so much beauty in New York—Dee Dee Ramone

GOTHAM

Life in the New City

The Skakel Curse

Michael Skakel is the quintessential Kennedy-style bad boy—except for one thing: He couldn't keep his mouth shut. By Landon Thomas Jr.



FAMILY DRAMA:
From top, Michael Skakel, his brother Thomas, and cousin Robert F. Kennedy Jr.

LAST MONDAY MORNING, MICHAEL Skakel stole a private moment in the men's room of the Norwalk Superior Court in Connecticut. Final arguments were being heard in the monthlong Martha Moxley murder trial, and in a courtroom with an accusatory media throng—led by *Vanity Fair*'s Dominick Dunne and *Murder in Greenwich*'s Mark Fuhrman—the lavatory had become a cool-off tank for the perpetually sweaty Skakel. Looking up after splashing his face, he discovered a familiar one staring back at him in the mirror, that of Robert F. Kennedy Jr. A smile cracked Skakel's red-splotched features, and the two cousins came crushing together in a wordless embrace. It was a powerful hug that spoke of betrayal and family ties.

RFK Jr. was the only Kennedy to have appeared at the trial, and it was a brief cameo. Tan, reed-thin, and smooth in a cool blue suit, he stole into the courtroom late in the morning, sitting far back from the Skakel family. By lunchtime, his duty done, he was gone.

Of all the Kennedys who could have attended, it was appropriate that Bobby had stepped up. With his equine grin and environmental gravitas—he's the chief prosecuting attorney for the Hudson Riverkeeper program—he is the image of the good Kennedy man, having overcome some of the vices that have plagued his brothers and cousins. Skakel, meanwhile, embodies all the darkest Kennedy impulses. Yet there is one difference: Unlike even the most troubled of Kennedy men, Skakel is not a keeper of secrets.

While working for RFK Jr.'s late brother Michael at Citizens Energy in the mid-nineties, Skakel blew the lid off his affair with an underage baby-sitter, killing his cousin Joe's dream of the Massachusetts governorship. He then circulated a book proposal about it all, offering even more tantalizing nuggets, such as Bobby Jr.'s admitted belief that cousin William Kennedy Smith was indeed guilty of the Palm Beach rape.

As Skakel's high-powered defense team made clear, the forensic case against him was weak. No DNA, no fingerprints, no witnesses. Yet for twenty-odd years, that inability to keep his mouth shut has kept him at the scene of the crime. In the book proposal, at the Elan school, to friends, his barber, the family chauffeur—the tone veering from confession to boast—he always comes back to mischief night.

During the trial, the 41-year-old Skakel was a loose cannon, being reprimanded by the judge and acting at times like the wild teenager of lore. "That's fucking bullshit," he hissed last Wednesday as crucial testimony was repeated for the jury. Even after the guilty verdict was announced on Friday, he blurted out, "I'd like to say something." "No sir," the judge said quickly, and he was led out in handcuffs.

In the book proposal, at the Elan school, to friends, his barber, the family chauffeur, **Skakel always comes back to mischief night.**

Skakel's estranged brother Tommy, the initial suspect in the case, wasn't there for the verdict—he'd put in his sole supporting appearance earlier on. Lean and turned out in tweed, he seemed more college professor than blood relation. The two men exchanged a silent embrace, and then Tommy kissed his younger brother's cheek, before he too disappeared. ■

PHOTOGRAPHS: FROM TOP, MICHAEL SCHWARTZ/DAILY NEWS; DOUGLAS HEALEY-POOL/GETTY IMAGES; ANDREW SERBAN/GETTY IMAGES.

Shadows And Fog

Woody's murky finances show he's gone from auteur to employee. By Robert Kolker

THINK YOU KNOW WOODY ALLEN? Think again. The hard-driving double-dealer he's been made out to be in the trial with ex-friend and producer Jean Doumanian (an echo of the sleazy two-timer persona of his custody case) is a little off. Everyone knows his movies haven't done well, but what no one could have known before last week is how powerless and desperate he had become.

In the beginning, everybody was doing everyone else a favor. It was 1993, in the middle of the Mia Moment, and TriStar was asking Woody to do the unthinkable—not to make his annual movie, or at least to delay it six months. He turned to his friend Jean, who was looking to build momentum in her own producing career. She looked to her longtime love, Jacqui Safra, a famously private member of the billionaire Safra family. ("Can any of us really know Jacqui?" Marshall Brickman, a sometime collaborator of Allen's, once remarked. "He's protected by a wall of immense solvency.")

What no one knew at the time, of course, was that Jean Doumanian was getting Woody Allen at a discount. In the TriStar days, which ended in 1993 with *Manhattan Murder Mystery,* Woody got a half-million dollars for each movie and 15 percent of the gross, starting with the first dollar. With Jean and Jacqui, Woody got a raise—kind of. He got $1.5 million for *Bullets Over Broadway* and $2.5 million for each picture after that.

The somewhat Faustian bargain was that instead of getting a gross back-end deal, Woody would get 50 percent of his movies' *profits*—which, in the movie business, are notoriously hard to account for. What was clear was that Woody Allen was basically giving up his back end in favor of money up front. It's the act of a man who is getting older, perhaps, but also the act of a man who acknowledges that he'll perhaps never have another smash. He was changing careers from de facto coproducer to hired help.

Naturally, he doesn't see it this way. On the stand, Allen mentioned other factors—like prestige, Oscar nominations, the ability to use himself as bait to bring in other filmmakers. It's Woody as loss leader—Woody as the hood ornament on the Bentley. "I believe," he said, "there's a profitability that keeps companies gobbling me up whenever I'm free."

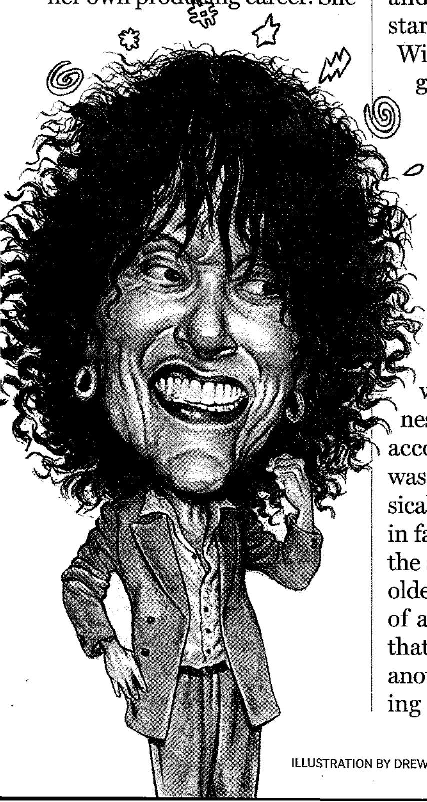
But despite how Jean catered to his every creative whim, there's little doubt now that the woman who once scored jobs because she was Woody's friend had become his boss. In court last week, it became known that to avoid U.S. withholding tax, Jacqui transferred all copyrights of Woody's films made with Jean to a company he owned called Blanvale Investments in the Virgin Islands. Woody Allen—the man who famously eschewed studio interference—had relinquished the copyrights to his films.

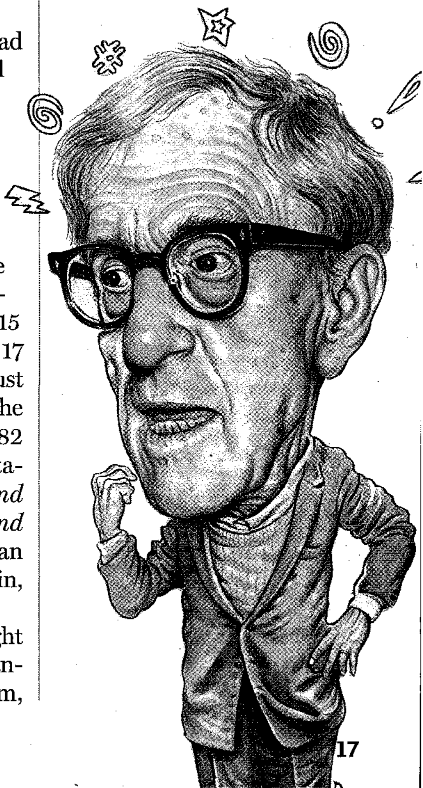
The problem for Allen had become not creative control but cash flow. Life got more expensive for him in the nineties. He was in and out of court for the custody case. He was marrying Soon-Yi Previn. They adopted children. He sold his $14 million penthouse (he had asked for $15 million)—and bought a $17 million townhouse. By August 2000, MGM had picked up the rights to all eleven of his 1982 to 1992 Orion Pictures catalogue (including *Crimes and Misdemeanors, Hannah and Her Sisters,* and *Zelig*) for an undisclosed sum; once again, he was selling his back end.

At about the time he bought the house, his business manager, Stephen Tenenbaum, pressed Sweetland Films, Doumanian's company, for money. But the well, according to Jean, was dry. The day before preproduction was supposed to begin on *The Curse of the Jade Scorpion,* Woody says, "Jean called me up and said that Jacqui couldn't afford to be in the movie business." It was TriStar redux: Jean asked Woody to put off the movie. Friends of Jean say Woody asked for $2 million while he waited, and an extra $2 million once he started. "He was thinking, *You've* got *the money, I* want *the money, my accountants tell me I should* get *the money, give me the money,*" says Dee Ito, a friend of Jean's. "I don't think he really thought it would lead to this."

"He was thinking, *You've* got *the money, I* want *the money, my accountants tell me I should* get *the money,* ***give me the money.***"

Maybe it had to end this way. The past nine years have been the performance of Woody's life. He can still make the pictures he wants, but for some time now, they haven't been his pictures at all. ■





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the brother of the slain president, almost lost (without the LBJ landslide in New York, he would have).

"IS THIS HELPFUL," I ASK CUOMO MIDWAY through my catalogue of his personality deficiencies, "or is it just annoying?"

"Let me hear it," he says, with evident resignation. Then he does some instant political synthesis and damage control (he seems to abstract all conversations into a high political context): "If the issue is race, we lose. If the issue is me, my personality, whether I'm a jerk or not," Cuomo says, and shrugs, "then we can deal with that." Getting people to like him—or dislike him less—is surely easier than rehabilitating the racial consciousness of the Democratic Party.

You can plot out the reversal. It seems to me no contest between a side-by-side Cuomo and Pataki or McCall. Excitement/no excitement. Who would do the better half-hour on Charlie Rose? (It seems to me obviously easier to make edgy seem attractive and compelling, than *blah* seem like sexy stuff.) What's more, he's raised enough money, and there's still plenty of time to retail a smoother Cuomo. Undoubtedly, the consultants are working overtime.

Still, it isn't exactly good political fortune to have to go up against the Zeitgeist. There is, in the air, an obvious attraction to the guy who mows the lawn. What's more, Cuomo, unlike, say, Clinton, who would be on the back of a little lawn tractor by now, seems to have difficulty appreciating the Zeitgeist—or, anyway, he has the arrogance to try to resist it.

Is there a viable political strategy in bucking the Zeitgeist rather than joining it? It's been a long time since any politician has tried. What happens if you run a race in which your key position is to argue that the candidate who voters evidently think is capable and trustworthy and stand-up (sweet, even) is just the opposite? That the suit is really empty. That the guy who looks asleep at the switch is. That complacency, even the aesthetic of complacency, kills.

Come to think of it, this is not just a New York issue.

I wonder what would happen if you ran such a campaign up and down the talk-show dial—a campaign of pure logic and certitude? *Hello, he's a dull boy, and I'm smart with razzle-dazzle. Who do you think can offer bigger and better opportunities and more fun? Duh.*

The strange, and not unwelcome, thing is that this is exactly the kind of campaign Cuomo is running. ■

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index funds, ones that have historically outperformed most mutual funds. I know that this alternative seems the most boring, but as John Bogle, the father of the index fund and former chairman of Vanguard, has shown again and again, index funds are the smartest and most economical way to get exposure to the best-performing asset class over the long term: stocks.

Third, you can do it yourself, using many of the low-cost advisory services available on the Web. (I provide one, called Action Alerts Plus, where I send you e-mails about what I am buying and selling for my personal account.) This strategy depends on your doing all your own homework and keeping on top of your buying and selling, and if you don't have the time or inclination for that kind of thing, then stick with professional help.

Fourth, you can give your money to one of the more respected money managers in town that handles accounts your size, such as Sanford C. Bernstein, Neuberger Berman, or CIBC Oppenheimer. They're money managers, and they're conservative. These firms have a record of producing decent returns with lower risk.

But if you can't live without the outsize gains (and risks) that a top broker or hedge fund offers, there's a fifth alternative. You can sign up to work with a growing number of personal-service managers who are adept at placing your money with top-quality managers that you would otherwise not have access to. Normally, high-risk, high-yield hedge funds are out of reach to all but the richest investors. But one of the services I like, Peyser & Alexander, is terrific at putting people into great hedge funds as part of partnerships that it sets up for its clients. The fees are stiff, but you get to put money with people—including my old hedge-fund firm, Cramer Berkowitz—you would otherwise never be able to afford.

Finally, you can always try to find a good broker at an existing firm, someone who is the real deal and who is willing to take you on, with or without that giant nest egg. These are hard to come by. And the only way you can do it in this city is by word of mouth: You have to find a friend who will hook you up with a broker he or she trusts. It's like a secret, underground economy, and until the big full-service brokerage houses again figure out how to make money off ordinary investors—and stop being strictly luxuries of the super-rich—it's going to stay that way. ■

James J. Cramer is co-founder of TheStreet. com. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions he takes may change at any time. *E-mail: jjcletters@thestreet.com*

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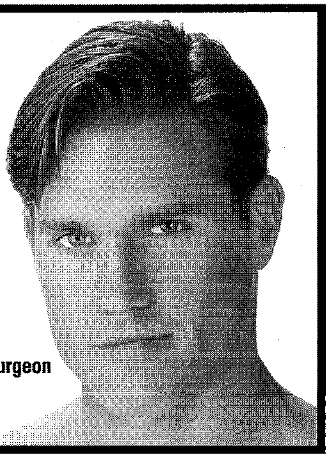

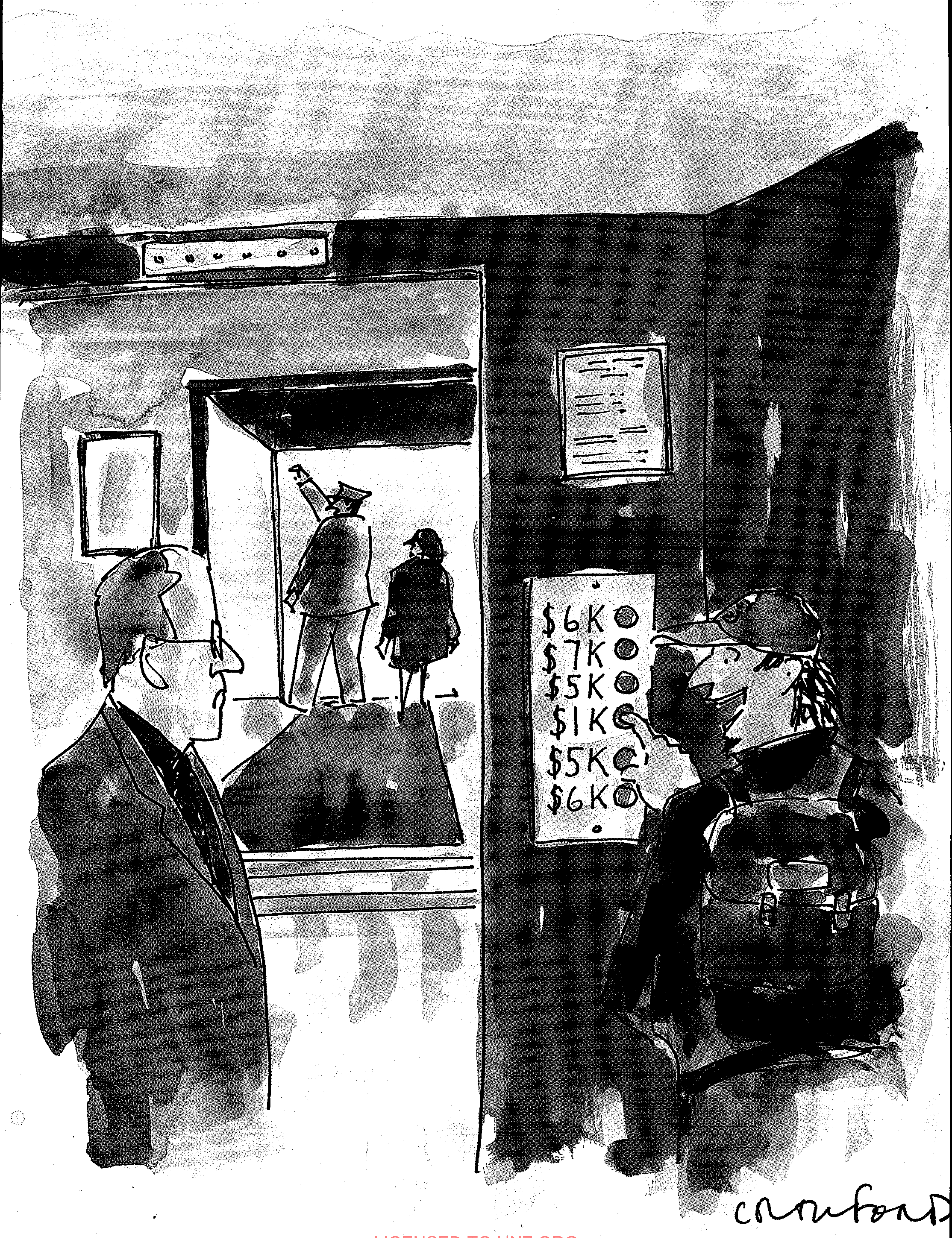
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three cities are exactly Plato's academy. Chicago, incessantly touted by mayoral-control zealots as the model New York must follow, has seen some progress, chiefly on fiscal discipline. But after seven years of mayoral control, those "moderate" increases in test scores have meant that 36 percent of fourth-graders there read at grade level. In New York, that number is 49 percent.

Mayoral control can probably ensure that money is spent more wisely. But what kind of impact will it have on, say, getting qualified teachers? Or reducing class size? Nobody knows. And bear in mind—this is "reform" New York–style, which is to say, with a catch. On this new thirteen-member board, the mayor has eight appointees, and they serve at his pleasure, so he can fire them the second they cast a vote against him. That should mean the mayor will get his initiatives passed. On the other hand, it will still make for some raucous school-board fights, which will still produce intrigue and debilitating turf wars. Only in New York can we nearly double the size of a board (from its current seven) and say we're streamlining things.

Success, in other words, will not be a function of construction. I think success will be pretty much an exact function of the mayor's personal involvement and will. As Rudy did with police precincts, Bloomberg will need to do with schools. He must be tenacious, creative, completely absorbed. He will find that things work in the most cockeyed way he could imagine. He will ask why, and he will be given some insane explanation. He will order a change, and then he will find ten months later that things are still done the same way, and he will end up having to order the change eight more times before it takes hold. This will happen on 300 different matters. The whole thing, in every profound and minuscule way, really is in his hands, and he has to be up to it.

And even if he is, we have no idea whether things will change much, or whether the low state of public education is a function of things more permanent and insoluble. Because really, aren't we asking—for years, haven't we been asking—schools to be social workers and parents and nannies? What mayor can do anything about that?

I remember that when Bloomberg spoke those words a year ago, my immediate thought was, *Boy, if he is elected, did he just hand a commercial to the person who ends up running against him in 2005.* It's not for his sake that I hope I'm wrong. ■

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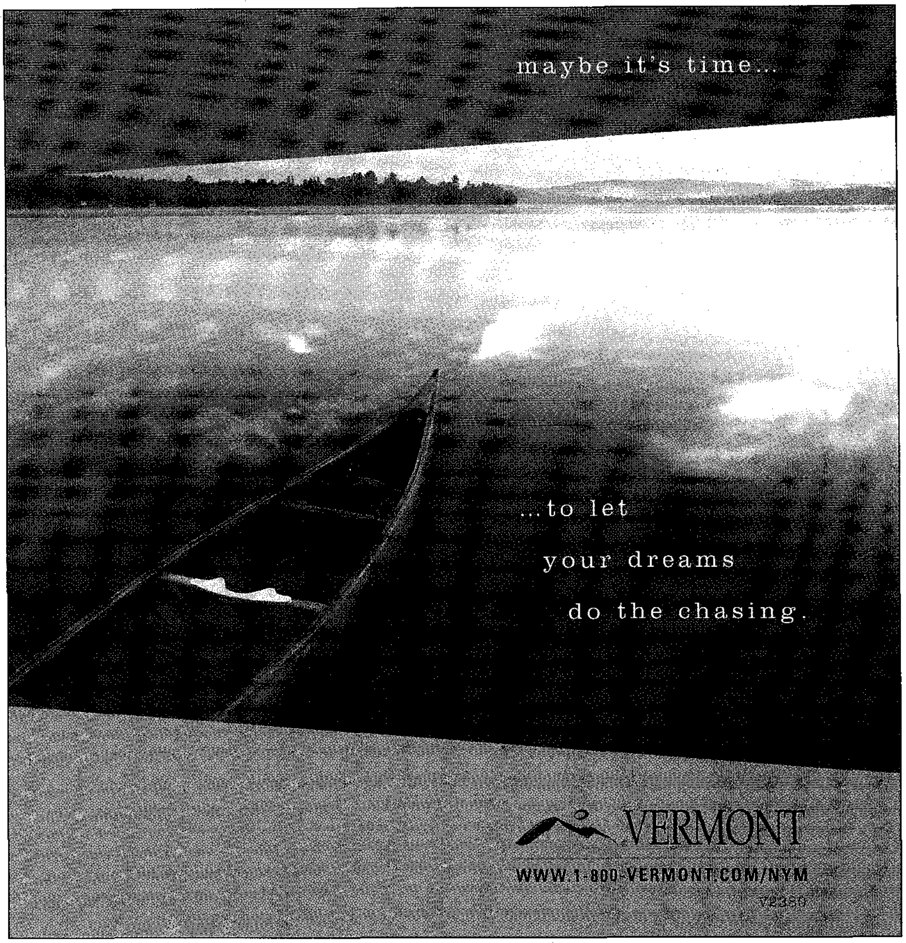

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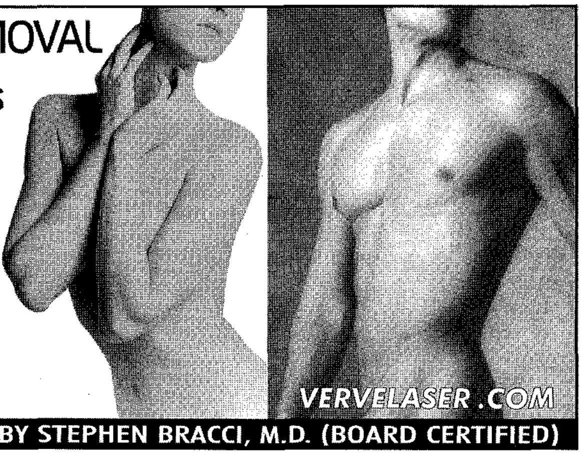


ALL PATIENTS TREATED BY STEPHEN BRACCI, M.D. (BOARD CERTIFIED)

coming in. As high-income residents become more and more of a majority, the long-term people—a lot of these people have lived there for 30 years—feel, *This has always been my home, and suddenly I'm a stranger here.*"

THREATENING TO THROW THE MATCH INTO this volatile situation is Assembly Speaker Sheldon Silver. In April, the Lower East Side Democrat stunned Albany with a proposal to extend all existing rent regulation in the city until 2008—and to roll back the very luxury-decontrol measures that served as the foundation of the 1997 compromise in the first place. The Republican-controlled State Senate seems intent on tabling what promises to be a very nasty fight until next year.

In the meantime, not only do controlled and full-fare residents pay wildly differing amounts, but they enjoy different privileges.

Molly, 25, is a marketing executive who inherited from her father a rent-controlled two-bedroom in a luxury Upper West Side prewar after college. "When my building went co-op, they tried to evict all the rent-controlled tenants, and they did get rid of a bunch," she says. "They almost got rid of me."

In the ensuing years, she has sensed underlying suspicion on the part of her neighbors. "One woman came up to me and said, 'Do you own your place?' What she really meant was 'Are you one of those rent-controlled people?' They know we pay a lot less, and they resent the fact that a lot of the rules don't apply to us."

One of those rules concerns furniture, which shareholders are forbidden from moving except using the service elevator at restricted hours. But rent-controlled tenants are allowed to move furniture anytime they want—otherwise, they might claim a "reduction in services" and angle for a cut in rent. Molly says she happily flouts her privilege, but only to get back at the super, who also has treated her coolly since she moved in.

One time, she was carrying a small table up to her apartment when the super stopped her and told her it was against the rules. Not for her, she reminded him. It became a tense standoff: "He said he was going to shut down the elevator with me inside if I tried to go on up. He got really hostile. He only let me go when I threatened to call the cops."

"Every time we have a new couple over," says one rent-controlled tenant, "the first part of the dinner is basically silence while the guests sit there and try to process their envy."

Her building is anything but unique. In many of the buildings Daly oversees, which include more than 1,000 units in seventeen Upper East and West Side buildings, residents used to be able to get spare keys from the doorman, at no cost, if they locked themselves out of their apartments. Then the management decided to charge a fee to anyone needing to borrow a spare key—anyone, that is, except rent-protected tenants, who might have turned around and demanded a reduction in rent. Now any shareholder who misplaces his key is charged $25. The protected renters pay nothing.

Similarly, several of Daly's buildings decided it was also a security risk to allow food-delivery men upstairs, so shareholders now have to come down to the lobby to pick up their waxed cartons of steaming Thai curried prawns. But rent-stabilized residents still get it brought right to their door. "It's very contentious," Daly says. "The shareholders say, 'I pay a fortune for my apartment, and I have to leave my apartment and come downstairs to pick up my dinner, but the rent-stabilized person who pays $400 a month gets it delivered to their door!' "

IN A BUILDING WITH NOTHING BUT RENTAL units, the tension is mostly psychological, a matter of envy and resentment. It's in co-ops and condos where the practical, legal distinction between regulated tenants and shareholders becomes more nettlesome—especially as building costs escalate.

"You see a lot of co-ops precluded from reducing services that cost a lot of money, just because they don't want to give regulated tenants a cut in rent," argues Jack Freund, executive vice-president of the strategically named Rent Stabilization Association, which contrary to its name opposes rent regulation. "A lot of times, a co-op board will want to get rid of manned elevators in their building and go to automated ones to save in maintenance fees. They can't, because that would mean a rent reduction for the regulated tenants. So in the end, the owners end up paying more."

Or living with less. James, an art critic, whose family recently moved into an Upper West Side prewar overlooking the Hudson, was a lifelong social progressive until he became a shareholder. "We're a large building, with 100-plus units, but we're the only co-op in New York without any storage space," he says, by way of explaining the litany of headaches that brought about his metamorphosis.

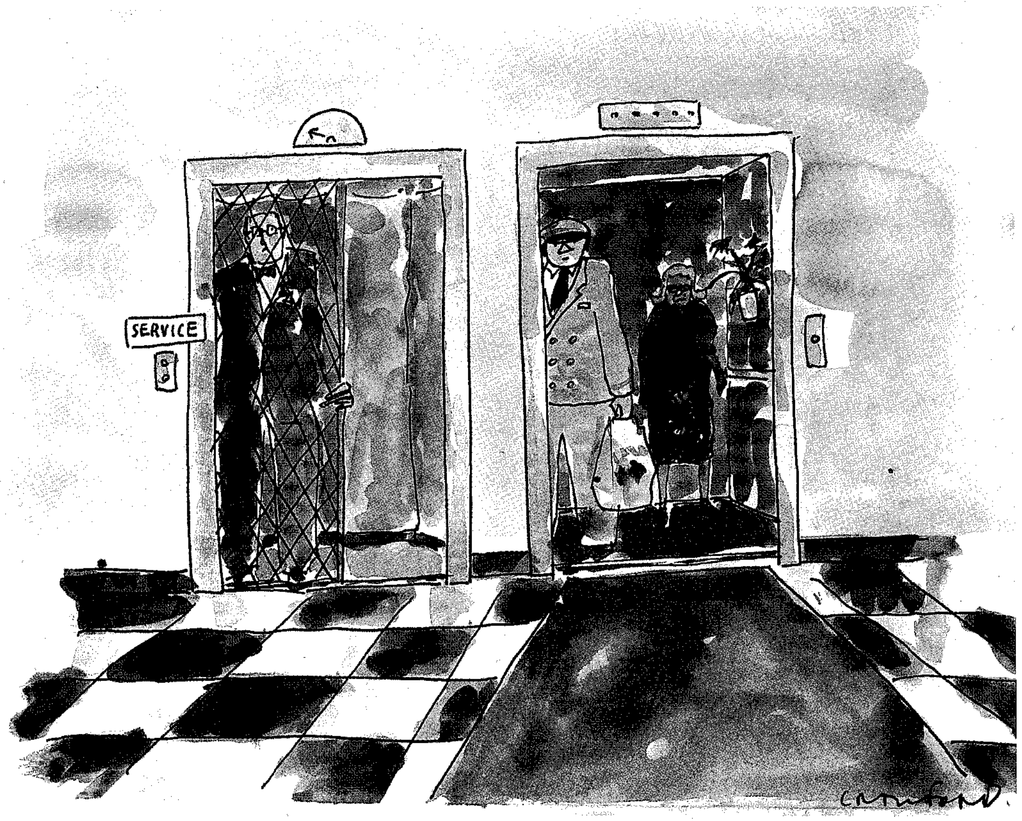
"It's all because, long ago, one rent-protected tenant managed to define the basement as part of his 'living space,' " James says wearily. "Years ago, apparently, he put a piano down there and gave his son piano lessons. He's a landlord himself, and he knows how to work all the angles. He's had the board in court a million times. He even told me, 'I survived the Nazis, I'll survive the invading yuppie scum.' "

ELIZABETH, 38, LIVES WITH HER HUSBAND on the Upper West Side and pays a market rent of $5,500 a month for a rambling classic seven. The rent is cruel enough. But even more cruel is the well-intentioned, raffish neighbor, a retired professor who has lived in an identical apartment for decades, only he is rent-controlled and pays around $1,300. "He seems to have unlimited disposable income," says Elizabeth, a writer. "He goes away to London 'for the theater' at least three times a year. I meet him in the elevator, and he'll say, 'Ah, Norway, the land of the midnight sun! You *must* go!' Who can afford Norway? The rent is crippling us; we can't afford to go on exotic vacations. It pisses me off because the truth is, we are subsidizing his trips."

Indeed, the most vexing situation is the sense of disparity between equals, which makes the remnants of rent regulation the equivalent of a lottery for the middle classes.

"It totally affects the prism through which you view your friends," says Andrew, a screenwriter who lives with his wife on the Upper West Side. "We're being priced out of Manhattan, but it's only when we start talking about that with friends that we start to find out how many of *them* are stabilized. You suddenly think back on all those conversations you had with them about the cost of living in New York, about how much private schools cost, and you start to wonder, 'Why are *you* so worried? You're not the ones paying $6,000 a month.' "

Sam Himmelstein, a tenants'-rights lawyer, says there has been a discernible shift in public sympathies toward the



a six-foot python in their apartment for years. We didn't hear about it until it died and they left the carcass out on top of the garbage bags in front of the building."

The landlord is little help. "We complain to the landlord," she says. "But he's too terrified to do anything at all about it. He knows they could haul him into housing court at the slightest provocation. He just says, 'Hey, if you want to try to put together a tenants' petition, fine, but there's no way I'm getting involved.' There's another rent-controlled guy who keeps a big dog that's always barking, even though there's a sign in the lobby that clearly reads DOGS NOT ALLOWED. He says he's keeping it for a friend, but he's been keeping it for, like, three years."

Still, Barbara supports rent control in theory. "The problem is looking at it in terms of camps, the rent-controlled versus the rest of us, because it's basically all of us versus the landlord," she says. "I'm the last person who would argue that people should be thrown out of rent-controlled apartments. I'd kill for one myself. The rent-controlled people are just doing to the landlord what we all wish we could get away with."

ALREADY, LESLIE, THE UPPER WEST SIDE TELEvision producer, is starting to monitor the battle unfolding in Albany. After the initial uproar following Silver's recent bill in the Democratic-controlled Assembly, it's been eerily quiet. The Republican-dominated Senate so far has yet to take up Silver's challenge and at this point seems intent on holding off the fight until it becomes inevitable next year, when the current laws do actually expire. Albany insiders on both sides of the issue predict a war for the future of rent regulation to match the vicious fight of 1997.

In the meantime, some find longtime homes transforming before their eyes. Leslie sees the pleasing *Annie Hall* time warp that she and her husband enjoyed for decades vanishing into a new-money void. "They seriously dress to kill," Leslie says. "You'll get the major babe with the major designers and the major jewelry. It's getting to the point where I'm going to start having to put on makeup for the elevator."

Every time the lease renewal comes due, she is forced to scrutinize an ever-more-intimidating series of documents written in dense legalese. "I get really anxious about it. You just feel like there's a *gotcha* game going on, like they're looking for any little mistake to use as an excuse to get rid of the stabilized tenants," she says. "I reread every page 85 times. I always feel this tremendous tension, like if I don't dot every *i*, they can throw you out."

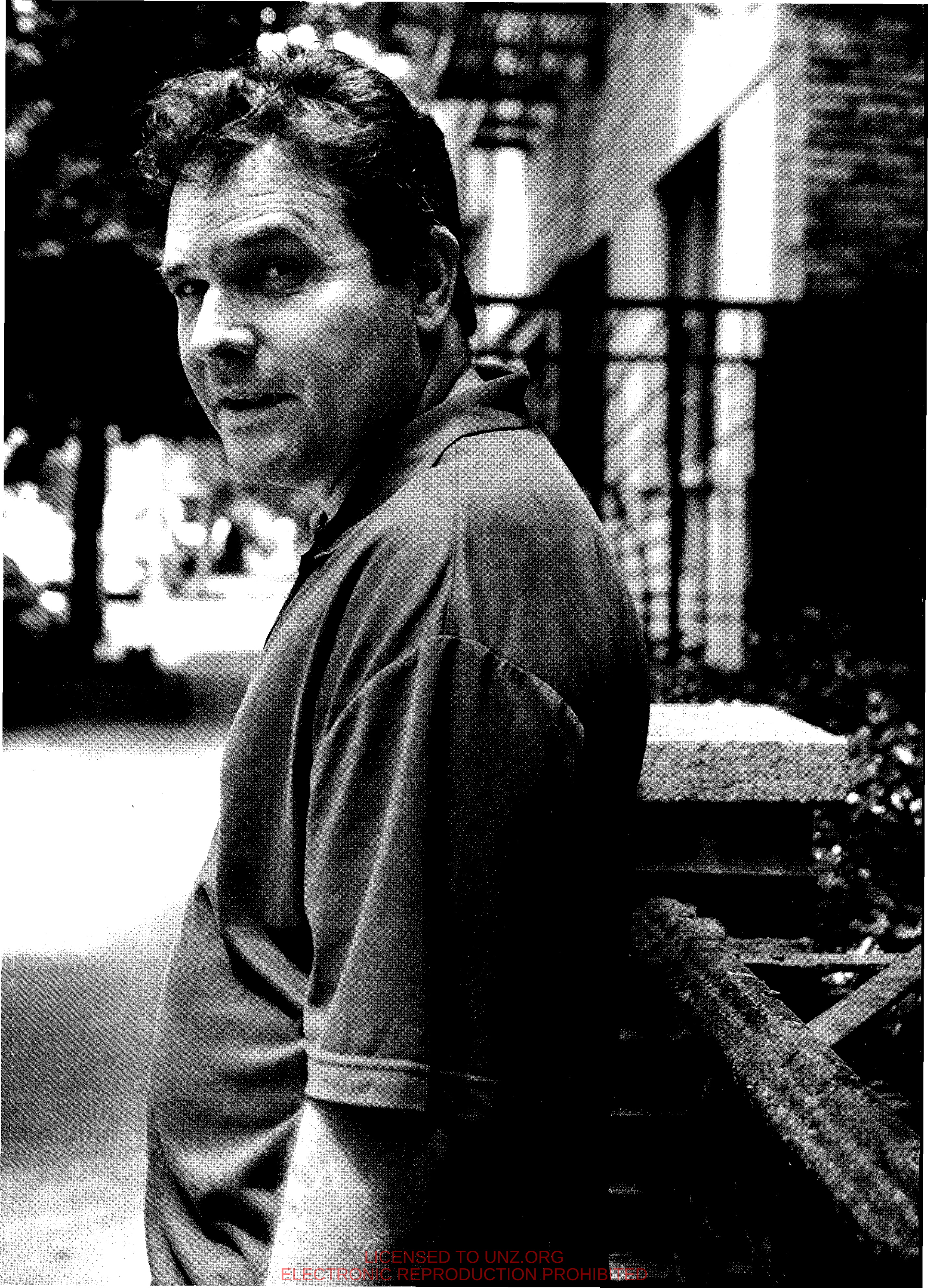
MICHAEL LUTIN, A TENANT ORGANIZER IN HIS building on West End Avenue, scoffs at the growing demonization of rent-regulated tenants he feels across the city, particularly in his own building. "Oh, there are very few of those little old blue-haired Jewish ladies living in three-bedroom apartments for $400 anymore," he scoffs. "That was not fair to landlords or to other people in the building. But a lot of us aren't paying $8,000 in rent for our apartments, either. I don't feel bad about that. They're not worth $8,000."

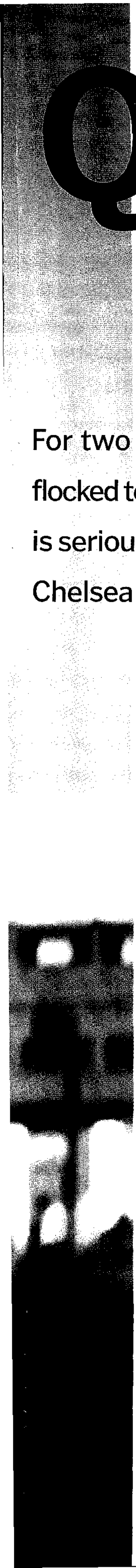
An astrologer who writes *Vanity Fair*'s horoscopes column, Lutin sounds perfectly terrestrial when he assesses the cultural divide within buildings.

"Nonregulated tenants resent us regulated tenants very foolishly," he says. Lutin is currently forming a residents' group intent on uniting all tenants. "They were stupid enough to come in when the rent was $8,000. That was nobody's fault but their own. Who in their right mind is going to pay $96,000 a year down a rathole? But to be against rent-regulated tenants is *crazy,* because we're the only ones with clout in the building!" It's been to landlords' advantage, he adds, to divide tenants. "I have the law on my side. You have money on your side. You're afraid that if you dare make a squeak, they'll jump the lease up to $16,000. I'm telling you, if we all stick together, they won't do that."

An editor at a midtown publishing house, Raymond, 33, has witnessed the tension from both sides of the divide. He lives in a stabilized one-bedroom in the Village and pays a little over $1,000 a month. For the first few years, his upstairs neighbor was an elderly and irascible man, a rent-controlled tenant paying only about $250 for the same-size place. He infuriated Raymond by leaving his bath taps on so water would cascade into the downstairs apartment. Eventually, however, the old man died and Raymond looked forward to starting afresh with civil neighbors.

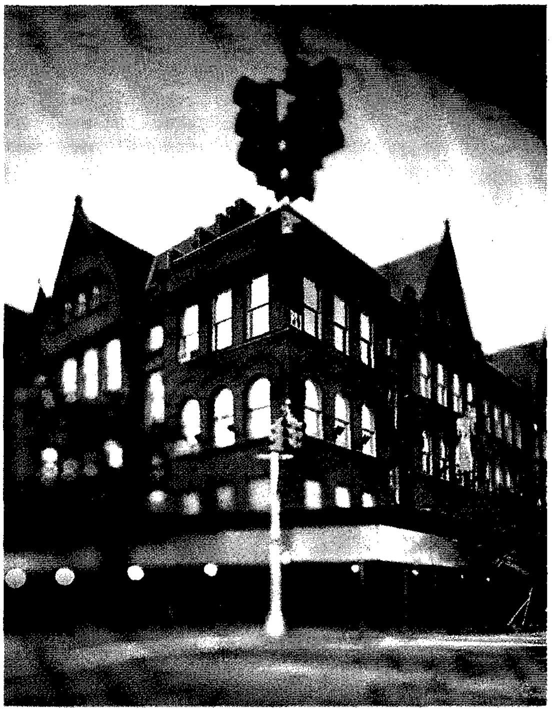
The landlord was happy, too, especially as the new tenants, a young married couple, were paying more than $2,500. Unfortunately, Raymond's enthusiasm was short-lived. "The wife worked really late," he says. "And every time she got home, she'd go tromping around on their hardwood floor in heels. I mean, call me sexist, but women's shoes make a lot more noise than men's, and she was being really aggressive on the floors. It just seemed gratuitous. Finally, I went up to complain. I was very polite. They just said, 'Yeah, so what? We pay a hell of a lot more money than you do to live here. We'll do what we like.' " ■





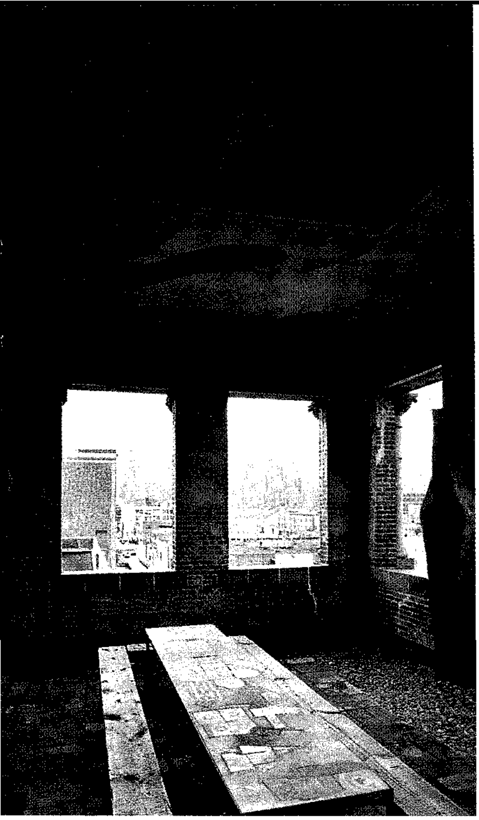
Queens Modern

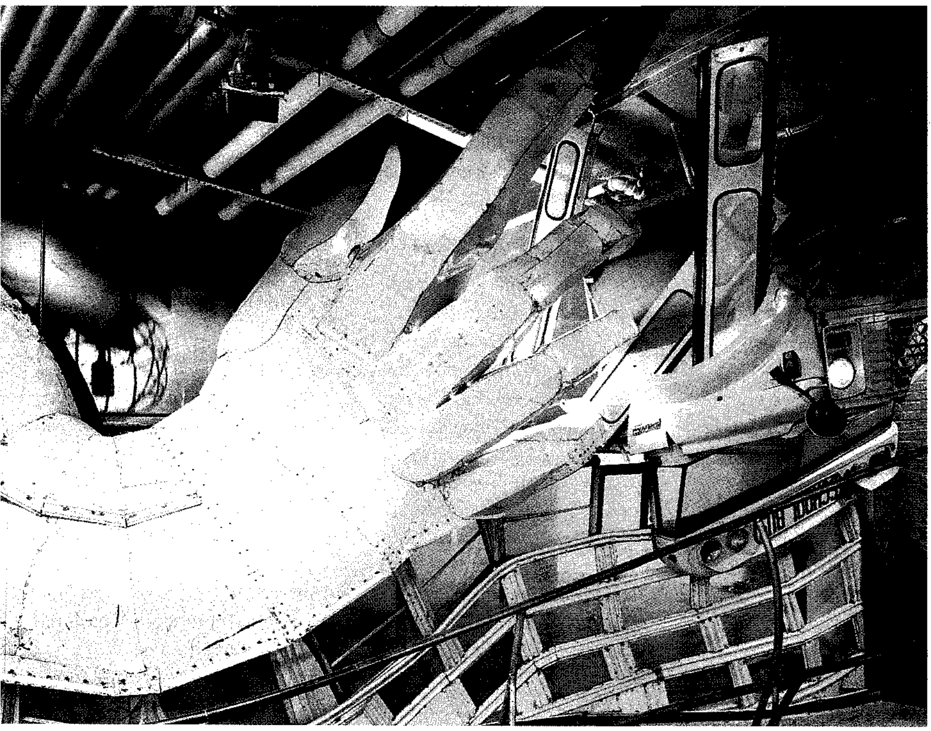
For two decades, Long Island City has been a destination for the art crowd, who flocked to cutting-edge showcases like P.S.1. But with MoMA moving in, the neighborhood is seriously heating up—and, as partisans like to point out, it's closer to midtown than Chelsea is. **By Alexandra Lange**. Plus: A user's guide to LIC.



"THIS IS NOT ARCHIE BUNKER LAND," SAYS ROCHELLE SLOVIN. "MOMA moving to Long Island City *proves* that Queens is cultural." • Slovin, founder-director of the American Museum of the Moving Image, is only one of the Long Island City pioneers who are welcoming the Museum of Modern Art and its institutional muscle into their neighborhood. "Long Island City is actually closer to a lot of Manhattan than Chelsea is," adds P.S.1 founder Alanna Heiss. "It's such a short distance from Times Square that you can hardly draw your breath." • Welcome to—they hope—New York's newest destination neighborhood, one rebranded not with bars and artists' lofts (like Williamsburg) or bistros and baby carriages (like Cobble Hill) but with art and culture. Long Island City—home of P.S.1, the American Museum of the Moving Image, the Noguchi Museum, and the Socrates Sculpture Park—has long been selling itself as the eastern counterpoint to Chelsea, with more space, more light, and less glamour. So what if it's on the other side of the river? • But the argument is taking on new force with the June 29 arrival of the museum-in-exile version of MOMA, which is taking over a former Swingline stapler factory that's being referred to as the "big blue box." And it's bringing a constellation of other high-rent refugees with it: The SculptureCenter, another longtime Upper East Side resident, acquired a space in Queens last fall and has hired

PHOTOGRAPHED BY PAK FUNG WONG





QUEENS OF ARTS: Clockwise from top left, the new Noguchi Museum space; a gallery at P.S.1; an installation in the lobby of the Factory building; a view from Gantry Park.

thing but homey. Block after block of blank, earth-tone boxes contain envelope factories, vitamin manufacturers, auto-body shops, and, it's rumored, T-shirt sweatshops. Signs of artistic life tend to take the form of color: the red Soho-style façade of brand-new bistro Tournesol, the Noguchi Museum's safety-orange banner, the riot of (permit-required) graffiti on the New York Center for Media Arts. And, of course, MOMA's brilliant blue stucco, a reference to Swingline's original azure brick.

Artists have been here all along, arriving not in waves but singly, drawn by the area's factory buildings, proximity to Manhattan, and abundant light. Many aren't residents but commuters. Maria Iosifescu, an art restorer and photographer, moved her studio from a Tribeca loft (which is now a luxury condo) to LIC with a group of artist friends. They pooled their money and renovated half a floor of a still-functioning manufacturing building; each spring and fall, they try to put on an open house, papering the hallways with renderings of their incredible Manhattan view.

Andrew Miller, referred by a painter friend moving to California, runs his L.I.C.K. Ltd. Fine Art gallery from a four-story concrete loft building that's half art, half industry. The trophy manufacturers on the third floor have been happy to make him assorted plaques and signs over the years; the resident writer on the fourth floor lends his extra square-footage to guest curators to mount their own shows.

Sculptor Joel Shapiro, whose last exhibit was on the roof of the Metropolitan Museum, has recently purchased a building just south of the Queensboro Bridge. A former power plant, the brick structure will provide 22,000 square feet of studio space for Shapiro and his wife, painter Ellen Phelan. "It has this nice raw quality," he says of the area. His next-door neighbor is a machine shop, which can come in handy for a sculptor who works in metal. "It feels fresh because it is not about retail, which is what everything in Soho is like."

IT'S THAT RAW QUALITY—AND THE attendant low rents—that drew MOMA there in the first place. At the time, before the P.S.1 merger, MOMA was just looking for long-term storage not too far from 53rd Street. But after it realized it would have to close the original MOMA, all that empty, high-ceilinged space began to look less like a warehouse and more like a gallery.

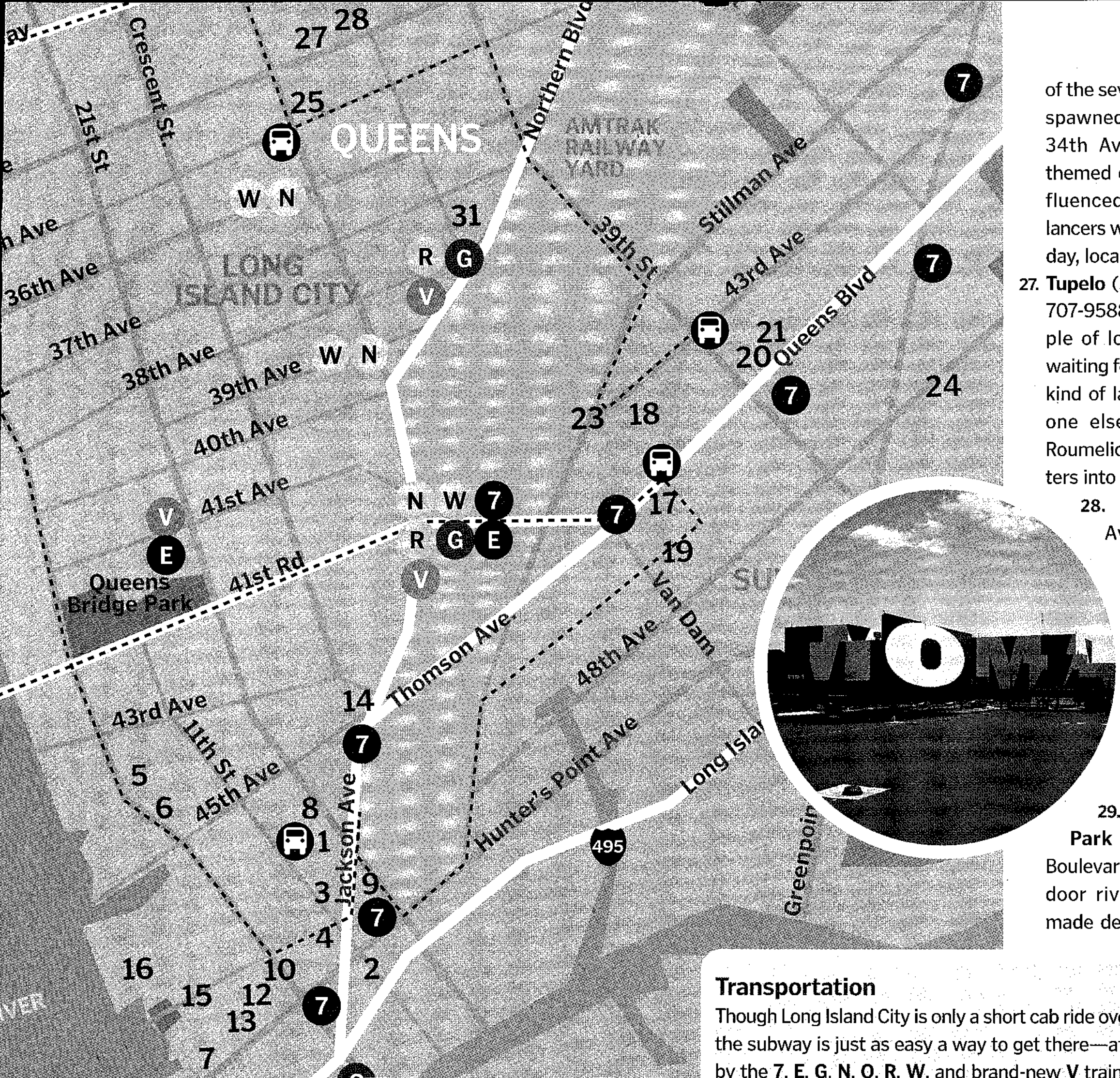
For three years, as the museum expands and revamps its midtown location, collection highlights like Warhol's *Marilyn*, Picasso's *Les Demoiselles d'Avignon*, and Van Gogh's *Starry Night* will be on display only in Queens. This summer, it will also display its entire car collection, in a show called "AUTObodies," along with vroomy art. (This would seem awfully Guggenheim-like, were it not for the fact that MOMA was the first museum—ever—to have a car exhibition, in 1951.) It's also programmed a nod to its new home: Rudy Burckhardt's early-forties photographs of then-exotic Astoria.

If the *Demoiselles* alone isn't enough of a draw, February 2003 will bring the blockbuster-to-end-all-blockbusters: "Matisse Picasso," a show juxtaposing masterpieces by the two beloved modernists. That's the kind of show art lovers travel to Washington or Chicago for—or even western Massachusetts, where the Mass MOCA showcases contemporary art in a similar warehouse-grand space. Queens, however, is only a subway ride away.

"We draw these very arbitrary distinctions of 'You have to cross a river, you've got to cross a bridge,' " MOMA director Glenn Lowry says. "It gets exploded: People on the East Side think going to the West Side is far away, and people on the West Side think Chelsea is far away. It is all psychological. None of this is far away by L.A. standards." The tough, pared-down architecture of the MOMA space also recalls another famous contemporary-art venue—Frank Gehry's renovated police-car garage for the Los Angeles MOCA. MOMA, no fool, hired Los Angeles–based Michael Maltzan, a former Gehry employee, to design the new outpost's public spaces. (The rest of the facility has been designed by Scott Newman of Cooper, Robertson & Partners.)

To get over the psychological barrier, one might start calling the whole area QNS—that's how Lowry suggests people might refer to his

(continued on page 66)



P.S.1
THE INSTITUTE FOR CONTEMPORARY ART

Queens Boulevard, a Turkish place that Lowry particularly recommends. It serves yogurt-marinated mixed grill and other typical Middle Eastern fare. Don't skip the honey-soaked baklava, baked on the premises.

21. **Dazies** (39-41 Queens Boulevard; 718-786-7013)—a family-run restaurant for 32 years—is another Lowry favorite. A plush, clubby sort of spot, it has a pianist at dinnertime and a rich menu.

22. **Blooms** (41-06 Queens Boulevard; 718-706-1000), is one of the street's numerous Irish pubs, serving rib-sticking pub fare.

OTHER ATTRACTIONS: 23. **Tucker Robbins**'s new studio-workshop is located two blocks west of the Noguchi (33-02 Skillman Avenue; 718-764-0222). The designer offers native crafts from Asia, Africa, and South America as well as his own bold reshaping of traditional forms. If you're in the market for one of his $30,000 tables, you can even go behind the scenes and pick your own rare wood.

24. **The Thalia Spanish Theatre** (41-17 Greenpoint Avenue; 718-729-3880) presents works by Spanish and Latino playwrights on alternating English/Spanish nights, along with flamenco and tango performances. In honor of MOMA's arrival, artistic director Angel Gil Orrios is planning productions inspired by Spain's two most famous modern artists—Picasso and Dalí.

AMMI Area

ART SCENE: 25. **The American Museum of the Moving Image** (35th Avenue at 36th Street; 718-784-0077) has added the very I ♥ NY exhibit "Robert De Niro: Costume and Character," more than two dozen complete costumes from the actor's large collection—he has it written into his contract on each film he does that he gets to keep all his clothes. This summer, the museum is running two film series. The first, June 15 to 30, includes films from the twenties and thirties starring Rudolph Valentino, the original Latin lover. AMMI will also be screening classic international films on Saturday and Sunday nights.

RESTAURANTS: 26. **Cafe Bar** (32-90 36th Street; 718-204-5273) is one of the several artsy cafés AMMI has spawned one block north along 34th Avenue. It offers fifties-themed décor, Mediterranean-influenced food, and lattes; freelancers with laptops flock there by day, locals sip cocktails by night.

27. **Tupelo** (34-18 34th Avenue; 718-707-9588) was opened by a couple of local hipsters who were waiting for someone to open their kind of late-night spot. When no one else did, Evan and Frank Roumeliotis decided to take matters into their own hands.

28. **S'Agapo** (34-21 34th Avenue; 718-626-0303) serves fresh Greek food—lots of salads and fish—and, despite its simple décor, manages to showcase a few pieces of modern art.

Elsewhere

29. **The Socrates Sculpture Park** (Broadway at Vernon Boulevard; 718-956-1819), an outdoor riverside garden of man-made delights, is a lengthy walk from the N train and distant from LIC's other attractions, but the Artlink bus runs to it. A variety of artists are exhibiting work there this summer, and Socrates's Wednesday-night International Film Festival (co-sponsored by AMMI) starts July 10. Local restaurants cater food from around the globe, there will be live music, and films from eight countries will be screened after sundown.

30. **The Fisher Landau Center** (38-27 30th Street; 718-937-0727) is a private collection, now open only by appointment, and it includes works by Chuck Close, Robert Rauschenberg, and Ed Ruscha. Currently on view are photographs by Kiki Smith of Native American beadwork and baskets from the collection of Charles and Valerie Diker.

Transportation

Though Long Island City is only a short cab ride over the Queensboro Bridge, the subway is just as easy a way to get there—after all, the area is served by the **7**, **E**, **G**, **N**, **Q**, **R**, **W**, and brand-new **V** trains. There's also a free bus service called the **Artlink** (212-708-9750; queensartlink.org) that originates at the old MOMA on 53rd Street. It currently hits the Socrates Sculpture Park, AMMI, P.S.1, and Noguchi, and as of this month, MOMA QNS will be added to the route. The bus will run Saturdays and Sundays from 11:30 A.M. to 5:30 P.M., every hour.

MAP BY HEATHER JONES.

What you need to know

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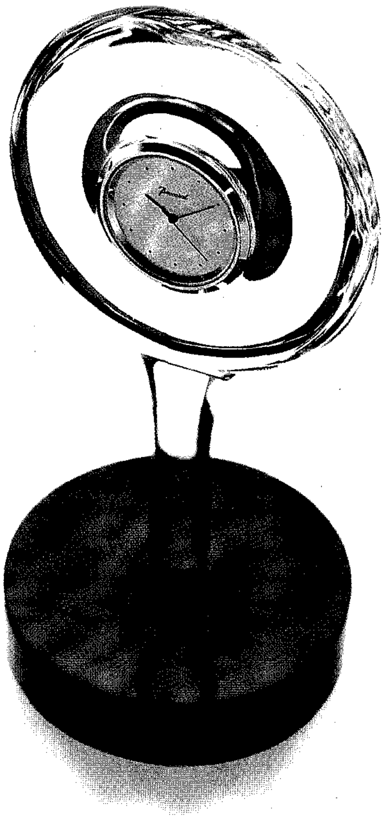
Camping Chic These new Coleman products are practical enough for your *Survivor* moments—and sleek enough to satisfy the city slicker in you. The Sentinel flashlight ($50) and Outrider radio ($60) are both weather-resistant and can be powered by hand-cranking. An AC adapter is included.

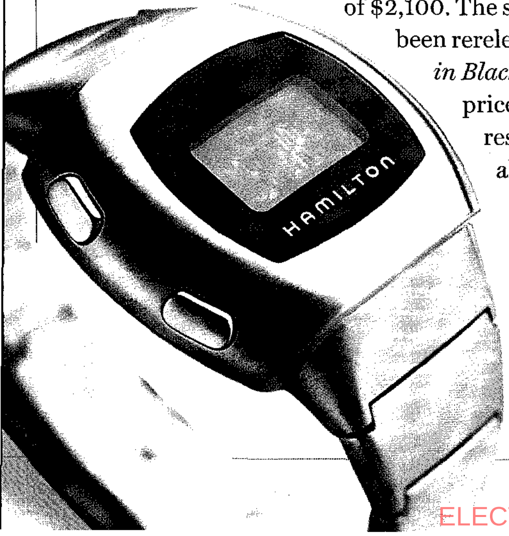
► **THE TERENCE CONRAN SHOP**
407 East 59th Street/212-755-9079



Watch the Clock Baccarat's new Hypnos collection, designed by Emmanuel Babled, marries the company's delicate crystal with an industrial acrylic polymer. Styles include the clock shown here ($385; also available with a matching orange base) and footed bowls.

► **BACCARAT**
625 Madison Avenue, at 59th Street
212-826-4100

Back in Time If this watch looks familiar, it's because its predecessor, the Pulsar, rocked the watch world 30 years ago, even at the then-whopping cost of $2,100. The similarly styled Hamilton Digital has been rereleased to coincide with the movie *Men in Black 2*—and comes at a much friendlier price. The stainless-steel watch is water resistant to 30 meters and includes an alarm ($195).



► **MACY'S**
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New York
weddings
600
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Bikini Boot Camp

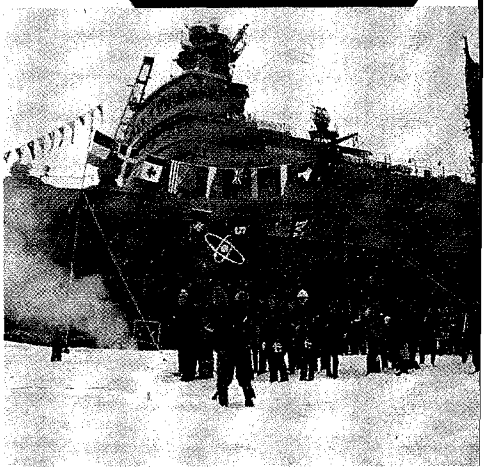
Instead of trying to fit into that Dior bikini *before* you leave on vacation, pack it and book a fitness getaway where you lose weight *while you're away.* Club Med is working with Crunch instructors to organize a week of kickboxing and cardio striptease at the Turks and Caïcos resort (from $990; 888-932-2582), and Anguilla's CuisinArt Resort & Spa has begun offering a sweat-heavy Wellness Program (eleven days, ten nights for $4,995; 800-943-3210). The ultimate travel tune-up is Amansala's Bikini Boot Camp on Mexico's Mayan Riviera. Days begin with a 7:30 A.M. power beach walk, followed by yoga, swimming, massages, and hikes through Mayan ruins. Rustic cabanas are outfitted with unrustic Frette linens and L'Occitane candles. (Six-day stays, which include a two-day fruit-and-vegetable fast, $1,975; four-day mini boot camps $1,475; amansala.com.) SARAH BERNARD

D.C. Fab

Classic Washington hotels always seem to favor thick tapestries, Biedermeier chairs, and smoky, mahogany-paneled bars. Now—four years after the city's sole contemporary-design property, the George, opened near Union Station—a San Francisco–based company is single-handedly transforming the capital into a boutique-hotel heaven. Last October, the Kimpton Group unveiled the modern-Moroccan-style Topaz (pictured, below); its horoscope wakeup calls and jewel-toned bar have attracted Matthew Broderick and Johnny Cochran (doubles from $145; 202-393-3000). In January, the company launched Hotel Rouge, an Embassy Row property with leopard-print hallways, crimson walls, and a morning Bloody Mary bar (doubles from $125; 202-232-8000). And next week, Kimpton's third offering—the luxurious, block-long Hotel Monaco—opens (doubles from $245; 202-628-7177). More are in the works: Kimpton's Madera and Helix will both debut inside the Beltway this fall. BETSY GOLDBERG

DEAL OF THE WEEK

An hour north of Atlanta, Barnsley Gardens offers horseback riding, skeet-shooting, tennis, and fishing. Mention *New York* Magazine and they'll knock 10 percent off your room, upgrade you if possible, and give you two free rounds of golf. (Offer valid through July 15. Call 877-773-2447; rooms from $265.)



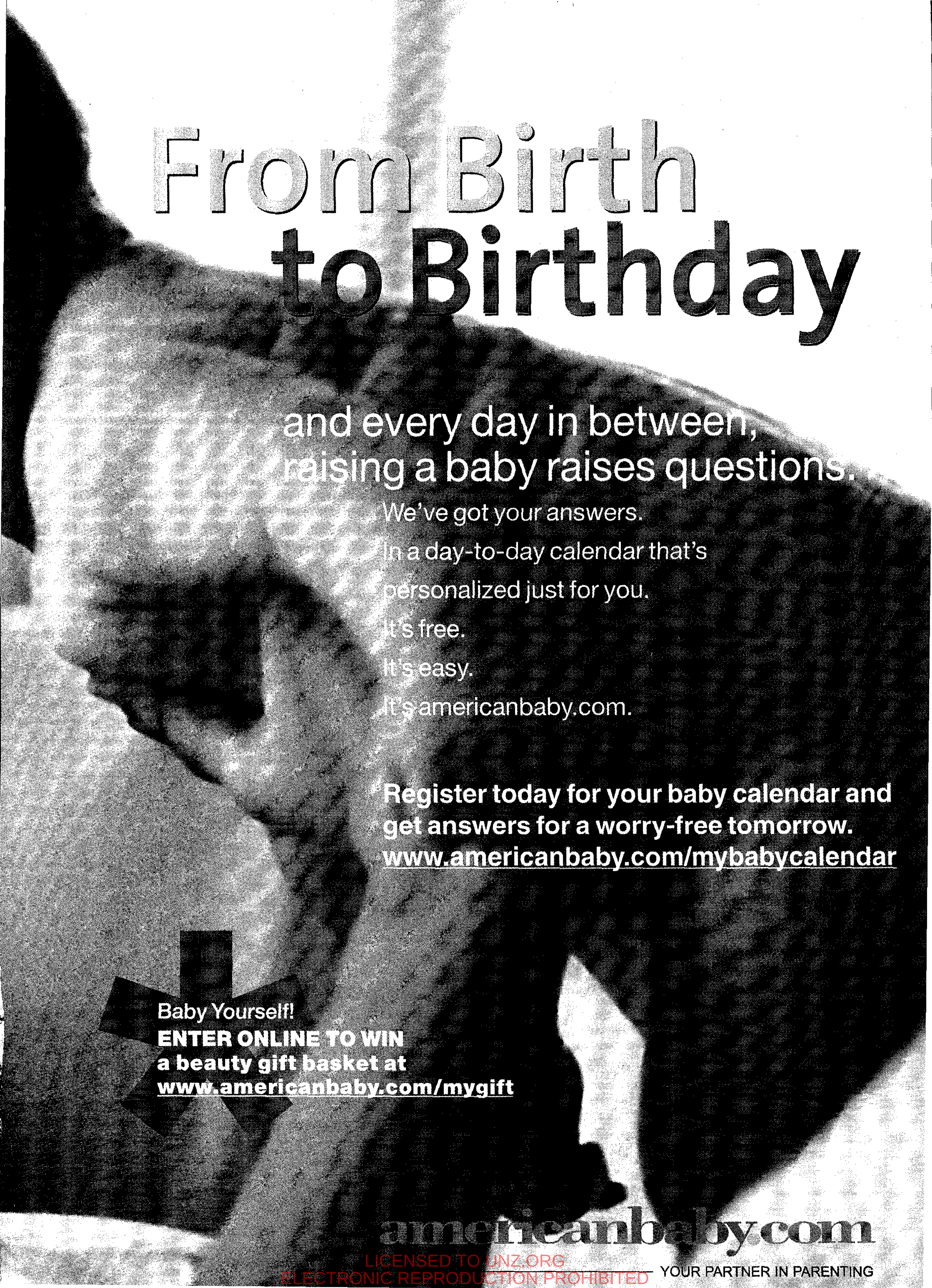
Pole Position

The Italian Riviera is always great for a summer escape, but if you're looking for something a little bit different (and a little cooler, too), and if you're prepared to part with some serious cash, consider the North Pole. On July 18, the Russian icebreaker *Yamal* (pictured) begins an eleven-day round-trip voyage between the Norwegian island of Spitsbergen and the pole, smashing through as much as fourteen feet of polar ice cap as it goes. Passengers aboard the nuclear-powered ship stay in private cabins, with access to a pool, gym, and library. (We suggest *Anna Karenina* in the original.) There's a gourmet chef and a fully stocked bar, plus lectures by top scientists, helicopter sightseeing, ice-walking excursions, and plenty of walrus, puffin, polar-bear, and arctic-fox sightings. However, at $18,950 per person, you may have to forgo that Georgica pond rental in August, but you'll be dining out on the stories all winter. (For further info, Call TCS Expeditions at 800-727-7477; book no later than June 27.)

etc.

OFF THE BEATEN BATH When the 10,000-square-foot Journeys Spa opens at St. Thomas's Wyndham Sugar Bay Resort later this month, it will be the largest spa in the Virgin Islands, with Caribbeanized treatments like a coconut-and-pineapple bath (800-WYNDHAM). **DESSERT ISLANDS** Slimmer than their big-city cousins, *Zagat*'s newest restaurant guides, *Hamptons* and *Cape Cod & the Islands,* arrive just in time to navigate summer's hottest tables ($4.95 each). **HOTEL CALIFORNIA** The Viceroy hotel, developed by the folks behind the Avalon and Maison 140 in Beverly Hills, opens in Santa Monica in a few weeks, with 165 rooms and the usual amenities—two swimming pools, private cabanas, and a fitness center (800-622-8711; rooms from $189). **THREE FOR THE ROAD** The Nantucket Film Festival, featuring 63 films, runs from June 20 to 23 (508-375-6274); the massive Andy Warhol retrospective, fresh from the Tate Modern in London, makes its only North American stop at the Museum of Contemporary Art in L.A., through August 18; and the Montreal Jazz Fest (June 27 to July 7) spotlights Norah Jones and Wynton Marsalis (888-515-0515 or montrealjazzfest.com).

ILLUSTRATION BY MAURICE VELLEKOOP; PHOTOGRAPH: TOP, T. C. SWARTZ.



From Birth to Birthday

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YOUR PARTNER IN PARENTING

MOVIES **PETER RAINER**

A Few Good Men

In *Windtalkers,* Nicolas Cage plays an honorable Marine in a trumped-up yarn about loyalty and secret codes; in *Bad Company,* Chris Rock plays the silliest spy since Maxwell Smart.

NATIVE TONGUES: In *Windtalkers,* Nicolas Cage, right, stars as a Marine guarding Navajo radiomen during WWII.

NICOLAS CAGE, WHO PLAYS A shell-shocked Marine in John Woo's **Windtalkers**, has been taken to task by critics, and by fellow actors like Sean Penn, for frittering away his talent on too many paydays. This may be true, but it's also true that, even in cruddy commercial jobs like *The Rock* and *Con Air* and *The Family Man,* he's often the only thing worth watching. (Okay, so I haven't seen *Gone in Sixty Seconds,* and playing Captain Corelli with that damn mandolin was a jumbo mistake.) Now, once again, Cage is the only reason to check out an otherwise mediocre movie.

What's disheartening about *Windtalkers* is that its subject matter is anything but mediocre. Set mostly during the Battle of Saipan in 1944, it's about the Navajos who were recruited in World War II to employ a secret military code based on their language—the only code never broken by the Japanese. It's typical of the film that we learn little about how the code works, presumably because audiences would not be interested in such arcana. I think the filmmakers miscalculated. I kept wishing I was watching a documentary about the wartime Navajos and what they accomplished instead of all this specious Hollywood hoo-ha. The most dubious notion raised by the movie is that the Marine guards assigned to protect the code talkers were also charged with protecting the code at all costs should a Navajo fall into enemy hands. Woo builds an entire movie around the unsubstantiated premise that a Marine would have been ordered to kill a fellow Marine. We don't need such trumpery in order to buy into a real-life story that has more than enough heart to begin with.

Windtalkers
Directed by John Woo;
Starring Nicolas Cage,
Christian Slater, Roger Willie.

Bad Company
Directed by Joel
Schumacher; starring
Anthony Hopkins,
Chris Rock.
See Movies listings
for details.

Cage's Joe Enders, a by-the-book Marine who lost his entire platoon in the Solomon Islands, is reassigned to guard Ben Yahzee (Adam Beach), a Navajo in a reconnaissance unit on Saipan. Enders feels responsible for the death of his platoon and sees his new assignment as a chance to redeem himself. It's to Cage's credit that his hokum level is low. The man we see is so stricken and blasted that he seems beyond any real redemption. Cage doesn't offer cheap sops to the audience, even when his character is required to go from hard-bitten to soft-boiled—when he realizes that he can't get himself to terminate Yahzee. (Big surprise.)

The Navajos, on the other hand, are waist-deep in hokum. Besides Yahzee, there's Charlie Whitehorse (Roger Willie), a huggy-bear of a man who is being guarded by Christian Slater's Ox Henderson. (The name Ox doesn't quite suit the character; Yak would be better.) Yahzee and Charlie rise above the racism that occasionally flares in the platoon. They're sainted warriors with a spiritual dimension lacking in their white cohorts. At the same time, they're just simple, ordinary folk. Any bad feelings they might have about serving a country that keeps them down on the reservation are subsumed by duty. They seem beyond psychology. When, for example, Yahzee finally overcomes his reluctance to maim and turns into a killing machine, there is no horror in the transformation. A cardboard saint has turned into a cardboard avenger, and then the moment passes and he's back to being a cardboard good guy.

As befits a John Woo movie, the combat scenes have some panache, but not enough. His multicamera slo-mo balletics don't really conjure up the heat of battle; they conjure up other John Woo movies. His explosions of violence have become generic, another reason why this movie, which is rooted in authenticity, seems so inauthentic.

IN THE NEW JERRY BRUCKHEIMER–PRODUCED spy thriller **Bad Company**, directed by Joel Schumacher and set in Prague and New York and Jersey City, Anthony Hopkins and Chris Rock are teamed. It's such a screwy odd-couple high concept that for a few

PHOTOGRAPH: STEPHEN VAUGHAN

drawings—"Claes Oldenburg: Drawings, 1959-1977" and "Claes Oldenburg With Coosje van Bruggen: Drawings, 1992–1998"—thereby increasing our sense of his range (PaceWildenstein and the Metropolitan Museum of Art are currently showing recent sculpture by Oldenburg and Van Bruggen). The Whitney shows had not yet opened at the time of my writing, but I have always liked the drawings, partly because they have a different spirit from the sculpture. Whereas the sculpture sometimes looks like a great big thing designed to startle a visitor from Kansas—"Gosh, Dorothy, artists are sure wild and crazy guys"—the drawings are quicksilver and whimsy. They are closer in mood to the fanciful invention found in children's books, where the furniture can talk and the tiny can balloon in size, than to weighty statements about pop culture. Some are blessedly silly; in *Baked Potato, Thrown in a Corner, Under Light Bulb,* a pat of butter and a bare bulb seem to discuss yellow. Others, such as *Nude With Electric Plug,* are witty erotic comedy. Oldenburg's distinctive line is at once quick and full of touch—as if he were catching thoughts on the fly.

Very rarely do we get any sense of the sweaty labor—or of the detailed morass of daily life—that lies behind the making of works of art. Pictures are instead presented as pristine objects isolated in a spotlight. **Ellsworth Kelly**'s art, in particular, often looks like a virgin birth. In his work, the elegant lines and colored planes may suggest the forms of nature, but distilled to an essence. At the Drawing Center, however, Yve-Alain Bois has organized a show, "Ellsworth Kelly, Tablet: 1948–1973," that opens the drawer and lays out the vital debris. "Tablet" includes numerous jottings, drawings, collages, envelopes, doodles, newspaper clippings, and gallery invitations that Kelly marked or cut up over the years. The artist developed many of his essential ideas in this play pile, finding the shapes, lines, and serendipitous connections that led to his large works of painting and sculpture. There is a certain irony to the presentation, however, for this lively material has now itself been fashioned into a lavish, limited-edition book. Quite a production. ■

Mark Stevens's reviews can be read at nymetro.com/archive/stevens.

CLASSICAL MUSIC

PETER G. DAVIS

Soul Man

During his eleven seasons here, Kurt Masur not only reinvigorated the Philharmonic but gave it a moral center.

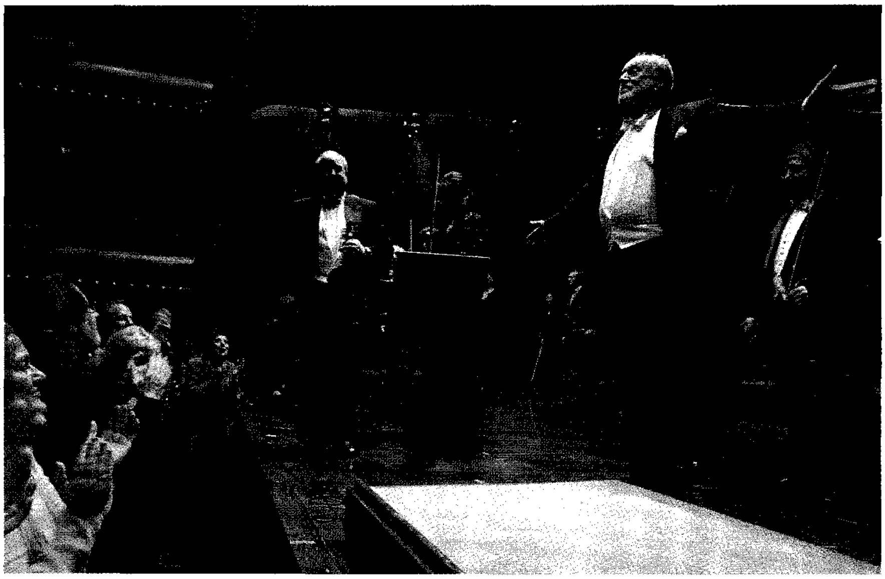
THERE WAS A DISTINCT BITTERSWEET aura about the New York Philharmonic's season finale, a three-week farewell to **Kurt Masur** after eleven years as the orchestra's music director. Scarcely anyone, including Masur himself, seems to think that the time has arrived for him to go, a feeling that has only grown stronger over the past few months (along with the suspicion among some critics that the Philharmonic's incoming maestro, Lorin Maazel, at age 72, may not herald an exciting new era teeming with bold artistic initiatives). No scandals or smoking guns precipitated Masur's exit. In fact, the most visible internal struggle—open warfare between Masur and Deborah Borda, the orchestra's executive director, which apparently set the orchestra's board off in search of a successor—seemed to evaporate when Borda left in 1999 to become managing director of the Los Angeles Philharmonic.

New York Philharmonic
A series of concerts in honor of outgoing music director Kurt Masur.

Whatever the reasons for his departure and however premature it may be, Masur leaves the Philharmonic in far better artistic health than when he found it following thirteen depressing years of Zubin Mehta, a conductor whose day-to-day work too often sounded coarse and commonplace. The orchestra Masur inherited was still potentially a great one, but the Mehta years were so musically drab and characterless that any successor would have been a step up. And indeed there were audible improvements virtually the moment Masur took over. It's said that morale improved dramatically during the first weeks of the conductor's initial season. One could hear that in the bloom on the orchestral sound, the musicians' quickened response—even to guest conductors—and a new vitality in the interpretations of the classics that form the backbone repertory of all important caretaker orchestras like the Philharmonic.

The four programs Masur put together for his valedictory subscription concerts

GRAND FINALE: Kurt Masur takes a bow as music director of the Philharmonic.



PHOTOGRAPH BY CHRIS LEE.

cue

DANCE **TOBI TOBIAS**

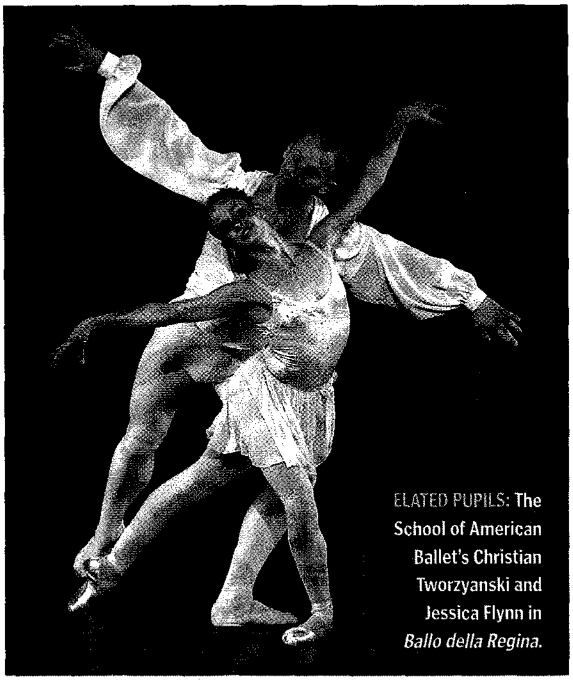
Academy Rewards

Top ballet students from schools in Paris and New York offer not only promises of things to come but also some stirring dancing right here and now.

A VISITOR TO THE **School of the Paris Opera Ballet** observes the students from balconies positioned at ceiling height above their studios or through panoramic glass partitions cut into the classroom walls, as if he were examining rare, exquisite specimens in an aquarium. The pupils of this celebrated academy—nearly 300 years old, masterfully headed since 1972 by the former POB ballerina Claude Bessy—represent the highest level of refinement in classical-dance training. Recently, a bevy of the conservatory's advanced students performed in New York, at the John Jay College Theater, in a program designed to display the unique nature of their achievement.

Two pieces—*Dessin pour Six,* by John Taras, and *Péchés de Jeunesse,* by Jean-Guillaume Bart (an alumnus now an *étoile* with the parent company)—served as showcases for the purity and precision of technique the POB school transmits to its scrupulously chosen young. Every step, every gesture, every pose is precisely articulated and confidently etched in space, a marvel of combined strength, clarity, and grace. The style is eerily homogenous, to an extent that might be off-putting were it not for the fact that, repeatedly, if only for the space of a phrase, you can see through these late-adolescent prodigies' relentless, fine-tuned schooling to their nascent artistry.

New York-based dance fans, accustomed to the comparable teenage wonders emerging from the School of American Ballet, will notice that our dancers—a mongrel crew in terms of its diverse early training, as opposed to the French, who have been groomed together from the age of 8—are, on average, less dazzlingly accomplished, certainly less accurate, but thrillingly more daring. Each group, no doubt, reflects the culture it springs from. An excerpt on the French dancers' program from Balanchine's *Western Symphony*—the adagio second movement—actually invited the comparison. Inevitably, the Gallic rendition lacked the panache that performers heading for the New York City Ballet would have brought to it. Still, the choreography and, equally important, the tone of the material (tender and amusing) were faithfully rendered, undistorted by a foreign accent.


ELATED PUPILS: The School of American Ballet's Christian Tworzyanski and Jessica Flynn in *Ballo della Regina.*

Act Two of *Coppélia* (in a version descended in the French line, not the Russian one) displayed the breadth of the skills inculcated in the POB aspirants. They are not merely adept classical-dance technicians. From year one through graduation, their comprehensive curriculum includes folk dancing and mime. As a result, they're at ease when called upon to play the soubrette, the peasant swain, the old half-crazed inventor with a wild dream, or one in a set of czardas-prone villagers. In all of their work, actually, they are precociously comfortable onstage. They are methodically taught—in their daily technique class—not simply to execute material but to present it, so that their aplomb is guaranteed. Impressed with the idea that they're being bred to be looked at, they respond with a discipline that has become automatic and—here's the unpredictable miracle—an individual charm that their meticulous instruction has failed to squelch.

School of the Paris Opera Ballet
At the John Jay College Theater.

School of American Ballet
Workshop Performances at the Juilliard Theater at Lincoln Center.

SHORTLY AFTER THE VISIT OF the Parisian academy, our local equivalent was on display in the **School of American Ballet**'s annual Workshop Performances. The advanced students of what used to be called "Balanchine's School," many of them on their way to feed the ranks of the New York City Ballet as well as other companies worldwide, appeared in a program designed to reflect what their artistic godfather represented—tradition and innovation.

Two works from the Balanchine repertoire that is their specific heritage revealed a thought-provoking contrast in staging styles. Suki Schorer, a former NYCB principal and long a linchpin of the SAB faculty, mounted the sweet-love-remembered Andante and the Rondo alla Zingarese with its gypsy high jinks from *Brahms-Schoenberg Quartet.* As usual, Schorer rendered Balanchine gloriously, as he used to be danced—with a bold attack on space, a sweeping follow-through, and an unfailing focus on the clarity that makes steps thrilling and the musicality that gives them a human, and dramatic, dimension.

PHOTOGRAPH BY PAUL KOLNIK.

flashes of the future just before it repeats itself, as if the Witchblade bracelet were a car alarm.

I suppose I should tell you that Yancy's real-life father, rock musician Joe Butler of the Lovin' Spoonful, shows up in the TV movie. It may also interest you to learn that Yancy and the Witchblade will joust to the death with billionaire biotech-media tycoon Kenneth Irons (Anthony Cistaro) and a lance that goes back through Hitler to the crucifixion of Christ, while the bearded melancholiac Ian Nottingham (Eric Etebari) stands around, as usual, feeling ambivalent. But all you really need to know is that, gorgeous and slinky, the Fist of Sisterhood is back: Crouching Tiger, Rampant Yancy.

Am I serious? Almost always.

AS IS ANTHONY MICHAEL HALL, WHO WAS DOING just fine, thank you, as high-school science teacher Johnny Smith, extremely popular with the kids and also a surprising whiz at games of chance until a rainy-night head-on collision with a tractor-trailer sent him into a six-year coma. From which, in the new, superserious **Dead Zone** series, based on the Stephen King novel, he abruptly emerges to find that his fiancée, Sarah (Nicole deBoer), has married the local sheriff (Chris Bruno), that the dodgy evangelist (David Ogden Stiers) he thought was after his mother's money is now his legal guardian, and that every time he touches people he sees their dreadful futures and deepest secrets in psychic bursts.

Second sight seems inadequate to describe these premonitory seizures. But since his love life is already shot to hell, paranormal Johnny will just have to finish up his physical therapy, forget about the child who's probably his, work through his problems with the sheriff, and keep busy by saving 3-year-olds from gas explosions, blonde nurses from serial killers, and himself from an old woman with a kitchen knife.

Because some attention has actually been paid to production values, the series is not nearly as cheesy-looking as much of what has previously passed for Stephen King on television. (We will even visit a persuasive Saigon, both during and after the war.) And at least the first two episodes are faithful to King's premise: Being psychic is a curse.

- **Ben Shahn: Passion for Justice** (JUNE 13; 10 to 11 P.M.; Channel 13) follows the artist from Lithuania to Brooklyn to Sacco and Vanzetti to the Office of War Information to the cover of *Time* to the Museum of Modern Art, with new-to-me TV, film, and radio interviews of Shahn, who died in 1969; chats with his biographer and his widow; and wonderful prints.

- **Stranded** (JUNE 15 AND 16; 9 TO 11 P.M.; Hallmark) stars Liam Cunningham, Brana Bajic, and many youngsters in a revision of *Swiss Family Robinson* in which these difficult people, on their way from England to a penal colony in Australia, end up after a storm on an island off the coast of Siam, where the natives are friendly but the pirates aren't. Think *Survivor*, minus the money and the sex.

- **Life 360** (JUNE 13; 10 TO 11 P.M.; CHANNEL 13) returns with another series of themed hours, the first devoted to "Monuments" like Mt. Rushmore, Grant's Tomb, the Vietnam and Martin Luther King Jr. Memorials in Washington, D.C., and what to do about the World Trade Center. With Michel Martin, Ron Suskind, Boris Dramov, Robert Krulwich, and Jake Johannsen.

- **Papa** (JUNE 16; 6 TO 7:30 P.M.; CINEMAX) is filmmaker Jon Alpert's look at his own father, 80-year-old Bob, over a two-year period of family gatherings. Bandleader, Navy pilot, businessman who lost everything, and victim of a crippling nerve disease, he says he wants to die like his own father, a suicide.

- **Crime & Punishment** (JUNE 16; 10 TO 11 P.M.; NBC) is Dick Wolf's reality series, set in San Diego instead of New York, with real assistant district attorneys instead of actors playing them. We go to a court full of hidden cameras for cases of murder, rape, and child molestation. Since the point of view is always the prosecutor's, that's who we always root for. Reasonably interesting, but those of us who hate, say, *Cops* will be reminded that what makes the *Law & Order* franchise so compelling is that, almost every week, it actually improves on reality.

- **Married in America** (JUNE 17; 9 TO 11 P.M.; A&E) is a brand-new "longitudinal" documentary series from Michael (*7 Up*) Apted—this time marrying off nine couples, in almost as many combinations (biracial, interfaith, same-sex, second time, etc). He will return to talk to the same people every year or two, he says. Somehow this seems more like a threat than a promise. ■

John Leonard's reviews can be read at nymetro.com/archive/leonard.

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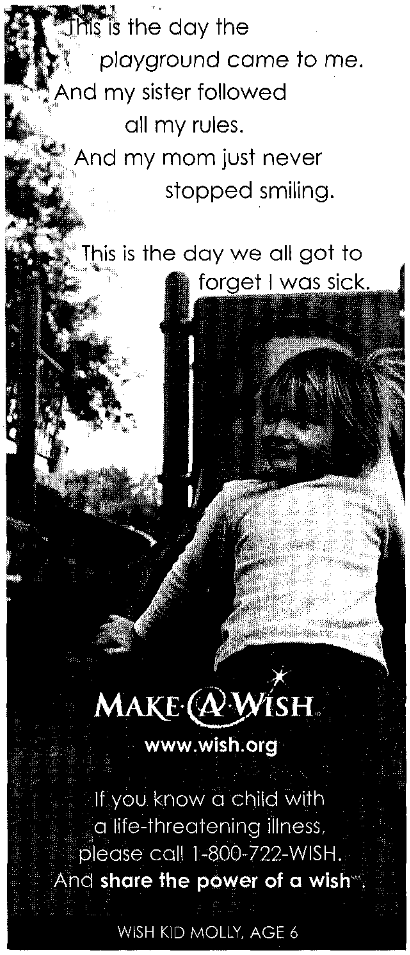
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WISH KID MOLLY, AGE 6

Serviceable as they are, the crème brûlée and warm chocolate cake should go the way of that wallpaper, but two desserts—okay, three—complete Moore's triumph over design adversity. Rhubarb-and-red-fruit crisp is barely sweet, like a child's smile to a stranger, while banana-walnut strudel in caramelized rum sauce is completely lush, like a drunk's smile to everybody. As for the third, a velvety rice pudding with orange zest gets me as close as I will ever come to savoring this particular delicacy.

With so many of his places having suffered financially due to their proximity to the disaster site, it might be arrogant to ask Nieporent to cough up the dough for new upholstery and some dimmers. But fork it over, sir, and I'll bet—sure as my president will not rest until Texan is the international language—more and more folks will return to forking it over at Montrachet. In fact, since Drew's done so much for New York, why don't we start doing so now as a gesture of good faith.

MONTRACHET HAS A PRIX FIXE THAT'S ONLY $30.02, which, considering inflation, makes it more cost-effective than that share you passed up in Quogue. But Montrachet is way downtown, and both its entrée choices are pastas. **Compass**—up in the West Seventies—has a prix fixe that beats it by two cents and offers unstinting portions of hanger steak, calf's liver, or herb-crusted cod as main courses (it also has a full menu). Chilled corn soup is an agreeable first course. Both desserts—basil cake and lemongrass panna cotta—are more arch than the Rock's eyebrows.

But in its ungainly, overproduced way, Compass (stillborn as Marika) is striving and refining its menu. Plus, everyone there is trying harder to please than a towel boy at an orgy. You West Siders can't possibly get into Ouest every night, and since it's such a low-risk price, you could stumble on a real find here. Then maybe you'll believe me when I tell you that what I love about my job is more the pleasure of discovery than the free food—especially since I'm not picking up your tab. ■

Montrachet, lunch, Friday, noon to 2 P.M.; dinner, Monday to Saturday, 5:30 to 10:30 P.M. Appetizers, $12 to $19; entrées, $25 to $30. All major credit cards. **Compass,** Sunday to Thursday, 5 to 11 P.M., Friday and Saturday, 5 P.M. to midnight. Appetizers, $9 to $14; entrées, $18 to $28. All major credit cards.

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Love Needs No Pedigree

Photo by Mary Bloom

Jerry Orbach, star of Law & Order with 8 week old League orphans Star and Liberty.

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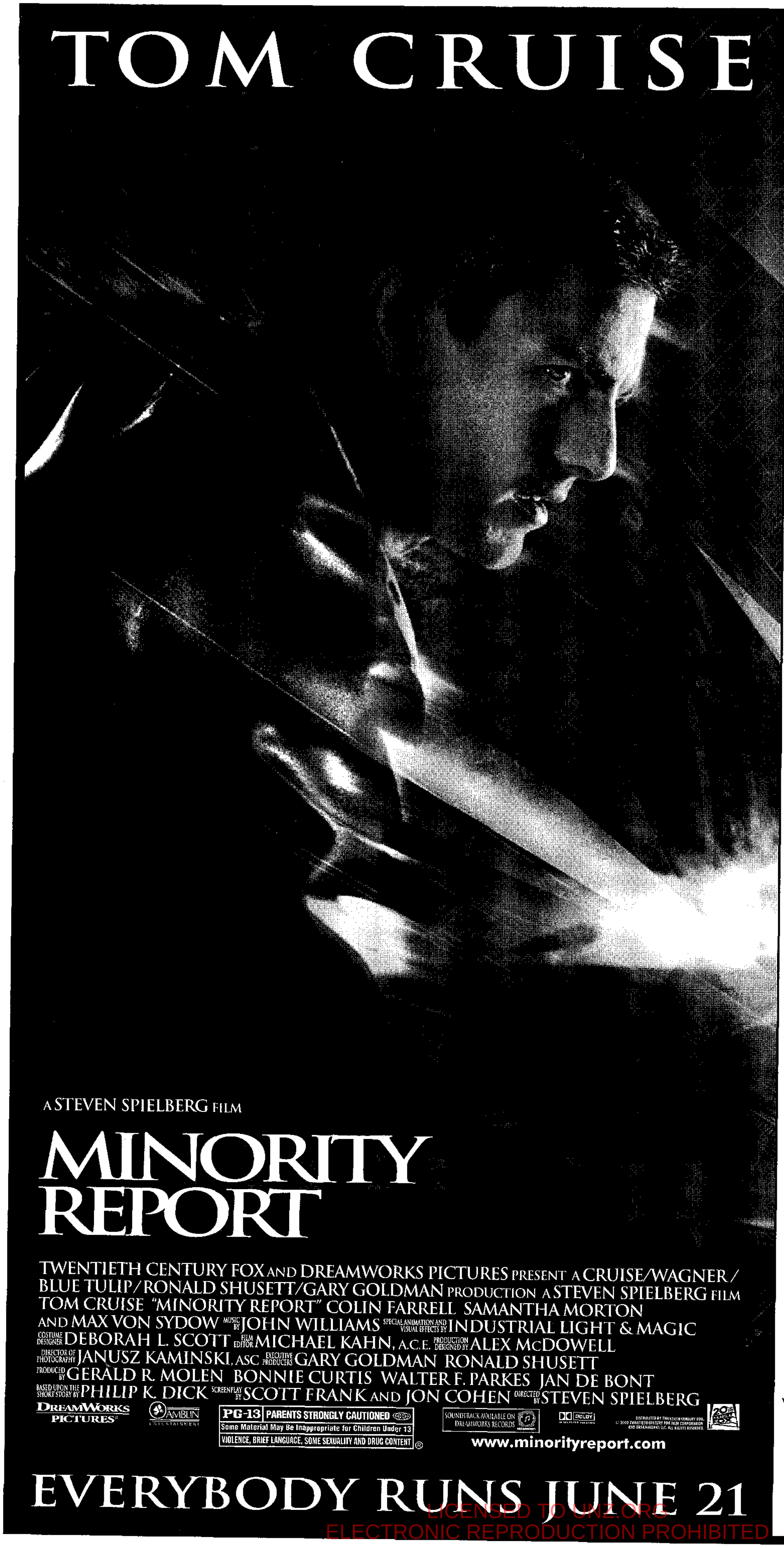TOM CRUISE

A STEVEN SPIELBERG FILM

MINORITY REPORT

TWENTIETH CENTURY FOX AND DREAMWORKS PICTURES PRESENT A CRUISE/WAGNER/BLUE TULIP/RONALD SHUSETT/GARY GOLDMAN PRODUCTION A STEVEN SPIELBERG FILM TOM CRUISE "MINORITY REPORT" COLIN FARRELL SAMANTHA MORTON AND MAX VON SYDOW MUSIC BY JOHN WILLIAMS SPECIAL ANIMATION AND VISUAL EFFECTS BY INDUSTRIAL LIGHT & MAGIC COSTUME DESIGNER DEBORAH L. SCOTT FILM EDITOR MICHAEL KAHN, A.C.E. PRODUCTION DESIGNED BY ALEX McDOWELL DIRECTOR OF PHOTOGRAPHY JANUSZ KAMINSKI, ASC EXECUTIVE PRODUCERS GARY GOLDMAN RONALD SHUSETT PRODUCED BY GERALD R. MOLEN BONNIE CURTIS WALTER F. PARKES JAN DE BONT BASED UPON THE SHORT STORY BY PHILIP K. DICK SCREENPLAY BY SCOTT FRANK AND JON COHEN DIRECTED BY STEVEN SPIELBERG

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walker (Hayden Christensen) bristling under the tutelage of Obi-Wan Kenobi (Ewan McGregor); Padme, former Queen of Naboo (Natalie Portman), dodging a bounty hunter; and much more. The entire enterprise is too somber by half, but there are a few sequences that are as exciting as anything in the series. (Rainer; 5/20/02) (2 hrs. 12 mins.; PG) • 1; 11; 12; 13; 18; 22; 30; 34; 37; 40; 44; 45; 46; 49; 51; 52; 53; 54; 56; 57; 58; 59; 61; 62; 63; 64; 66; 70; 72; 73; 74; 76; 77.

The Sum of All Fears

Ben Affleck plays Jack Ryan this time around in the latest Tom Clancy–derived thriller, directed by Phil Alden Robinson. It's an accomplished political melodrama, but its subject—a nuclear bomb gets into the wrong hands—is too raw for contemporary audiences. The movie has been upstaged by real-world events, which make the Hollywood high jinks seem pale. Morgan Freeman and Alan Bates co-star. (Rainer; 6/10/02) (2 hrs. 2 mins.; PG-13) • 1; 7; 15; 16; 17; 23; 24; 31; 32; 36; 40; 41; 42; 43; 44; 45; 46; 48; 50; 52; 53; 54; 56; 58; 59; 60; 61; 62; 63; 64; 66; 68; 71; 73; 74; 75; 76; 77.

★ 13 Conversations About One Thing

A series of interlinked, nonlinear stories on the theme of happiness—how everybody wants it. Three of the four stories are so-so, but the one starring Alan Arkin as a poor soul who is enraged by the happiness of one of his co-workers is marvelous, and Arkin has never been better. Directed and co-written by Jil Sprecher. (Rainer; 6/3/02) (1 hr. 42 mins.; R) • 6; 18; 38.

★ Time Out

A small-scale masterpiece about a husband and father who doesn't tell his family he's been fired from his job and lives out a shadow existence in which he pretends to still work. The film is more than just a parable about the woes of the corporate culture; it's closer to the eeriness of a Hawthorne story. (Rainer; 3/25/02) (1 hr. 42 mins.; R) • 9.

Ultimate X: The Movie

This Imax documentary, co-produced by ESPN, feels a bit too much like a commercial to really work, but just the wipeouts are worth the price of admission. (40 mins.; NR) • 43.

★ Undercover Brother

Uproarious send-up of blaxploitation flicks and spy thrillers is a zany cross between *Austin Powers* and *Shaft*. Eddie Griffin is a hapless, but nearly invincible, agent fighting a secret organization of whites that has kept blacks down throughout the years. Some of the funniest race-based humor in years manages to be both cutting and inoffensive. Co-starring Chris Kattan. (1 hr. 59 mins.; PG-13) • 1; 11; 13; 16; 17; 23; 29; 32; 39; 40; 42; 44; 45; 46; 49; 53; 55; 56; 58; 61; 63; 64; 66; 70; 75; 77.

Unfaithful

Adrian Lyne's glossy, depthless adultery drama stars Richard Gere, in a deliberately sexless performance, and Diane Lane as his roving wife. The object of the roving is played by Olivier Martinez, and his come-ons are as subtle as George Hamilton's in *Love at First Bite*. (Rainer; 5/13/02) (2 hrs. 17 mins.; R) • 1; 3; 12; 13; 18; 29; 33; 35; 44; 46; 51; 53; 58; 61; 63; 64; 67; 71; 72; 77.

★ Y Tu Mamá También

Alfonso Cuarón's road movie is the funniest and freshest sex comedy of its kind since Bertrand Blier's *Going Places*. Two teenage Mexican boys set out for the beach with the disaffected wife of a cousin of theirs, played by Maribel Verdú as a mixture of slut and angel of mercy. (Rainer; 3/18/02) (1 hr. 45 mins.; NR) • 6; 18; 38; 65.

Manhattan

Below 14th Street

1. Battery Park City Cinema

102 North End Ave. (212-945-3418) • About a Boy; Bad Company; Divine Secrets of the Ya-Ya Sisterhood; Enough; Insomnia; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; The Sum of All Fears; Undercover Brother; Unfaithful

2. CC Angelika Film Center

18 W. Houston St. (212-995-2000) • Cherish; CQ; Dogtown and Z-Boys; Elling; The Importance of Being Earnest

3. CC Village East

189 Second Ave. (212-529-6799) • Amélie; Bartleby; The

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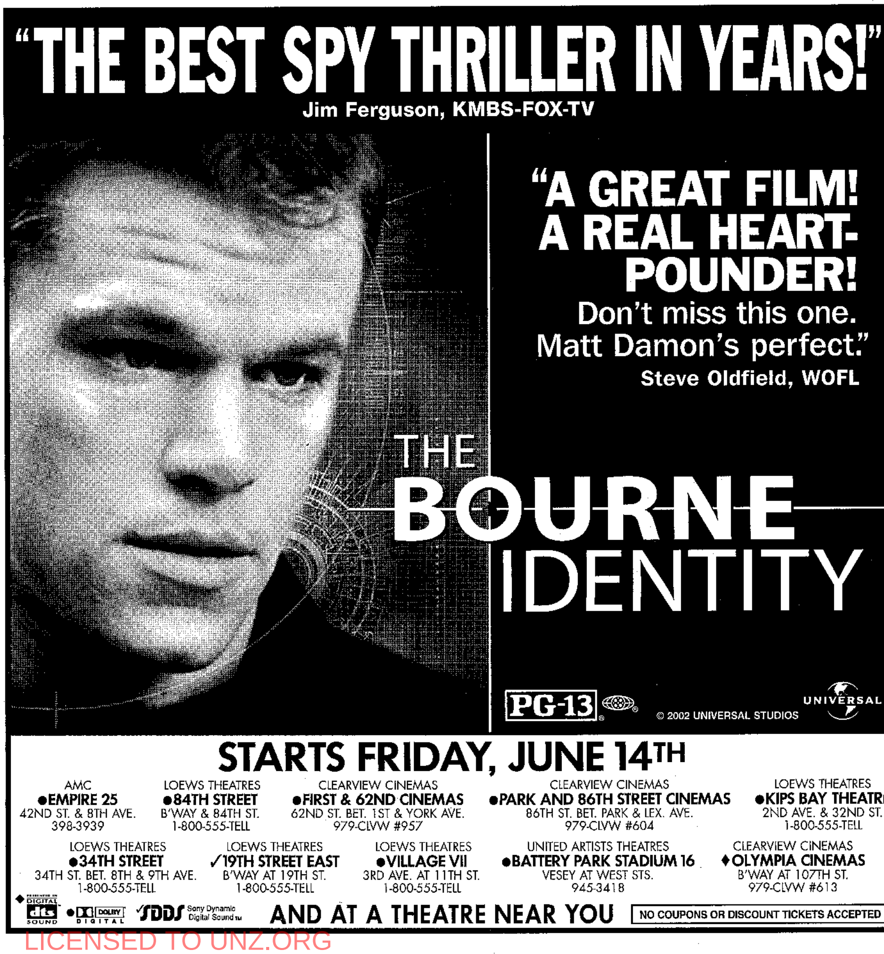
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26. Paris Theatre
4 W. 58th St. (212-688-3800) • The Importance of Being Earnest

61st Street and Above, East Side

27. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • About a Boy; Bad Company; Insomnia

28. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • About a Boy

29. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Enough; Monsoon Wedding; My Big Fat Greek Wedding; Spirit: Stallion of the Cimarron; Undercover Brother; Unfaithful

30. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Star Wars: *Episode II—Attack of the Clones*

31. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • The Sum of All Fears

32. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Divine Secrets of the Ya-Ya Sisterhood; Enough; Spider-Man; Spirit: Stallion of the Cimarron; The Sum of All Fears; Undercover Brother

33. UA East
1629 First Ave., at 85th St. (212-249-5100) • Unfaithful

34. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Spider-Man; Star Wars: Episode II—Attack of the Clones

61st Street and Above, West Side

35. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Unfaithful

36. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Spider-Man; The Sum of All Fears

37. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • Star Wars: Episode II—Attack of the Clones

38. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • Cherish; The Fast Runner; Late Marriage; Nine Queens; 13 Conversations About One Thing; Y Tu Mamá También

39. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Enough; My Big Fat Greek Wedding; Spirit: Stallion of the Cimarron; Undercover Brother

40. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Bad Company; Enough; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; The Sum of All Fears; Undercover Brother

41. New Coliseum
701 W. 181st St. (212-740-1545) • Enough; Spider-Man; Spirit: Stallion of the Cimarron; The Sum of All Fears

42. Nova
3589 Broadway, nr. 147th St. (212-862-5728) • Bad Company; The Sum of All Fears; Undercover Brother

43. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • About a Boy; Bad Company; Divine Secrets of the Ya-Ya Sisterhood; Insomnia; Space Station; Spider-Man; Spirit: Stallion of the Cimarron; The Sum of All Fears; Ultimate X: The Movie

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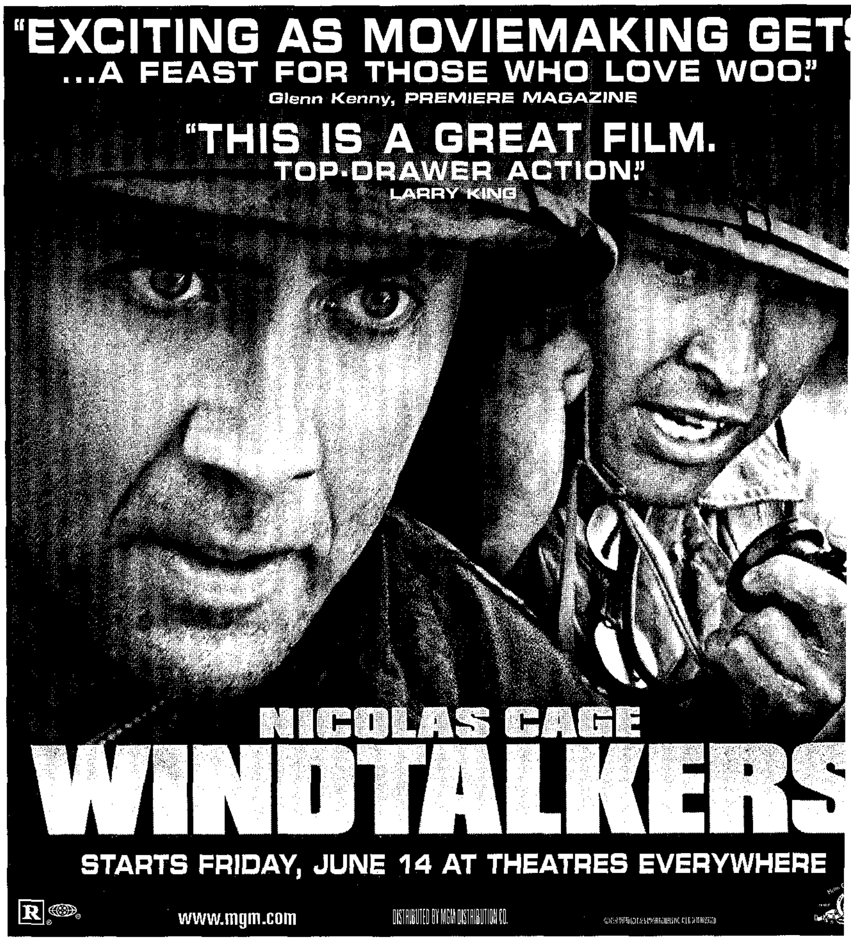
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John Sayles Film Restoration Project." 6/13: *Return of the Secaucus Seven* (1980). 6/14: *Matewan* (1987) (followed by a Q&A with John Sayles). 6/15: *The Brother From Another Planet* (1984). 6/16: *Lianna* (1983). "Brooklyn Film Networks Presents: Brooklyn Independents." 6/12: *Margarita Happy Hour* (2002) (followed by a Q&A with director Ilya Chaiken).

81. Bryant Park Summer Film Festival
Sixth Ave. bet. 40th and 42nd Sts. (212-512-5700); free. • 6/17: *On the Town* (1949). 6/24: *The Man Who Knew Too Much* (1955). 7/1: *The Grapes of Wrath* (1940). 7/8: *Lost Horizon* (1937). 7/15: *The Mummy* (1932).

82. The Cantor Film Center
36 E. 8th St. (917-750-3651); $12. • "The Golden Age of Cinema Film Festival." 6/11: *Night on Earth* (1991). 6/18: *After Hours* (1985). 6/25: *Smoke* (1995). 7/2: *Double Whammy* (2002).

83. Cinema Classics
332 E. 11th St. (212-677-5368); $5. • 6/16-6/17: *The 400 Blows* (1959). 6/23-6/24: *Jules and Jim* (1961).

84. Clearview's 59th Street East
239 E. 59th St. (877-966-5566); $10. • "The 18th Israel Film Festival." 6/13: *A Trumpet in the Wadi* (2002). 6/15: *The Arena* (1999); *Giraffes* (2000); *Desperado Square* (2001). 6/16: *Mother vs. Shofar* (1998); *Rutenberg* (1999); *A Trumpet in the Wadi* (2002); *Foreign Sister* (2001); *Besame Mucho* (2000). 6/17: *My First Sony* (1999); *Altermania* (1999); *The Truck* (2000); *The Ballad of Ari & Derchi* (2001). 6/18: *Late Summer Blues* (2000); *Benny, Benny* (2000); *It Kind of Scares Me* (2000). 6/19: *The Arena* (1999); *Rutenberg* (1999); *Foreign Sister* (2001).

85. Director's Guild Theater
110 W. 57th St. (212-307-7171); $16. • "The 10th Annual Toyota Comedy Festival." 6/14: *Martin & Orloff* (2002).

86. Film Forum
209 W. Houston St. (212-727-8110); $9.75. • 6/12-6/20: *The Producers* (1968).

87. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. • "The 2002 Human Rights Watch International Film Festival." 6/14: *Afghanistan Year 1380* (2002); *The Children of Russia* (2001); *The Navigators* (2001). 6/15: *Missing Young Woman* (2001); *The Trials of Henry Kissinger* (2002); *Family Fundamentals* (2002); *Hijos* (2001). 6/16: *Afghanistan Year 1380* (2002); *The Children of Russia* (2001); *Missing Young Woman* (2001); *War Photographer* (2002). 6/17: *Missing Young Woman* (2001); *Afghanistan Year 1380* (2002); *The Children of Russia* (2001); *The Trials of Henry Kissinger* (2002). 6/18: *Get a Life* (2001); *The Eye of the Day* (2001); *500 Dunam on the Moon* (2002); *The Trials of Henry Kissinger* (2002). 6/19: *The Eye of the Day* (2001); *In the Shadow of the City* (2000); *Justifiable Homicide* (2001); *500 Dunam on the Moon* (2002). "Open Roads: New Italian Cinema." 6/12: *Red Moon* (2001); *One Man Up* (2001); *Sailing Home* (2001); *The Dervish* (2001).

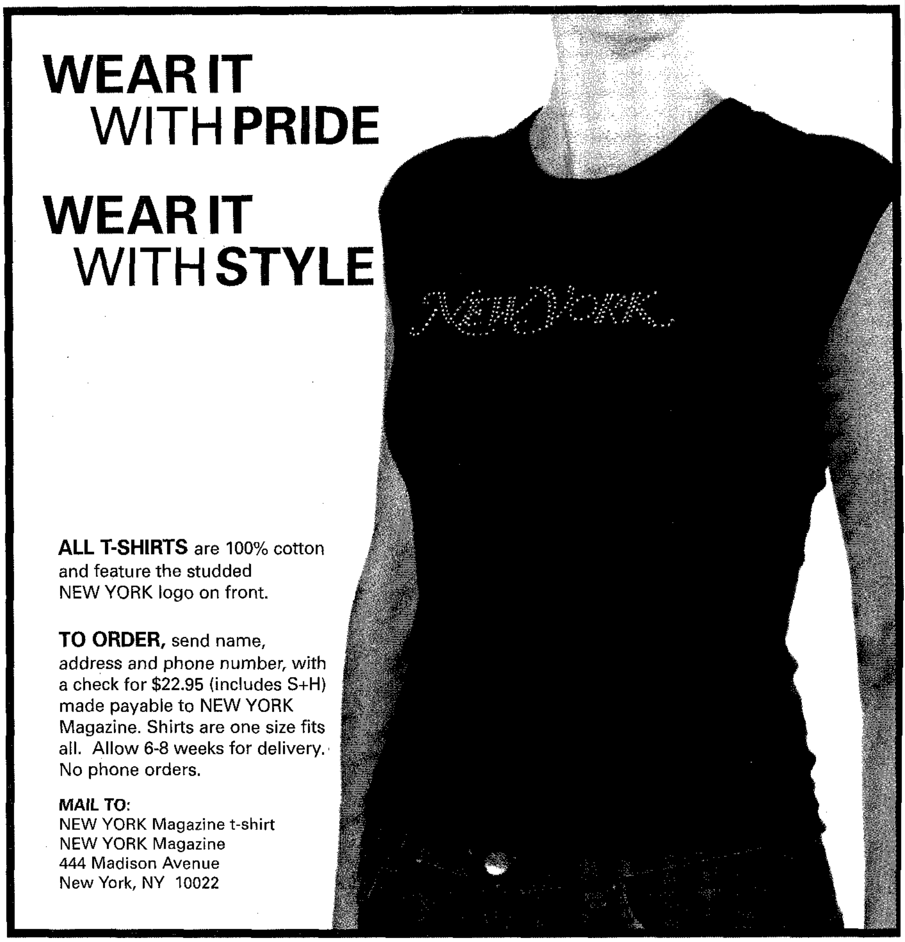
88. The Leonard Nimoy Thalia
2537 Broadway, at 95th St. (212-864-5400); $9. • "Classic French Cinema." 6/15-6/16: *Van Gogh* (1992); *Montparnasse 19* (1957); *La Belle Noiseuse* (1991). 6/23-6/23: *Breathless* (1959); *Contempt* (1963).

89. Socrates Sculpture Park
Broadway and Vernon Blvd. (718-956-1819); free. • "Tugboat Film and Video Series." 6/14: *Organism* (2000); *Captive* (2001); *Live Feed* (2000); *Dolce and Calmo* (2002).

90. The 14th Lesbian & Gay Film Festival
The Tishman Auditorium, 66 W. 12th St. (646-418-8726); $10. • All films are from 2002 unless otherwise noted. 6/12: *Parting Glances*; *Sister Smile*; *By Hook or by Crook*; *When Boys Fly*; *A Family Affair*; *His Secret Life*. 6/15: *A Family Affair*; *Incidental Journey*; *AKA*. 6/16: *AKA*; *Lan Yu*. The Cantor Film Center; 36 E. 8th St. 6/12: *Shorts Illustrated*; *Ruthie & Connie: Every Room in the House*. Anthology Film Archives; 32 Second Ave. 6/15: *Oliver Button Is a Star!*; *The Politics of Fur*; *Fixing Frank*; *Flora's Garment Bursting Into Bloom*. 6/16: *Daddy and Pappa*; *Myth of Father*.

91. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300); $5. • "The Den of Gay Pride." 6/17: *Forty Deuce* (1982). 6/24: *The Wild, Wild, World of Jayne Mansfield* (1968). "Star Theater: Bela Lugosi." 6/12: *The Human Monster* (1939). 6/19: *Plan 9 From Outer Space* (1959). 6/26: *Bela Lugosi Meets a Brooklyn Gorilla* (1952).

92. YWCA Cine-Club
610 Lexington Ave., at 53rd St. (212-735-9717); $7. • "Cinema of the Shadows: The Hollywood Film Noir." 6/15-6/16: *High Sierra* (1941).



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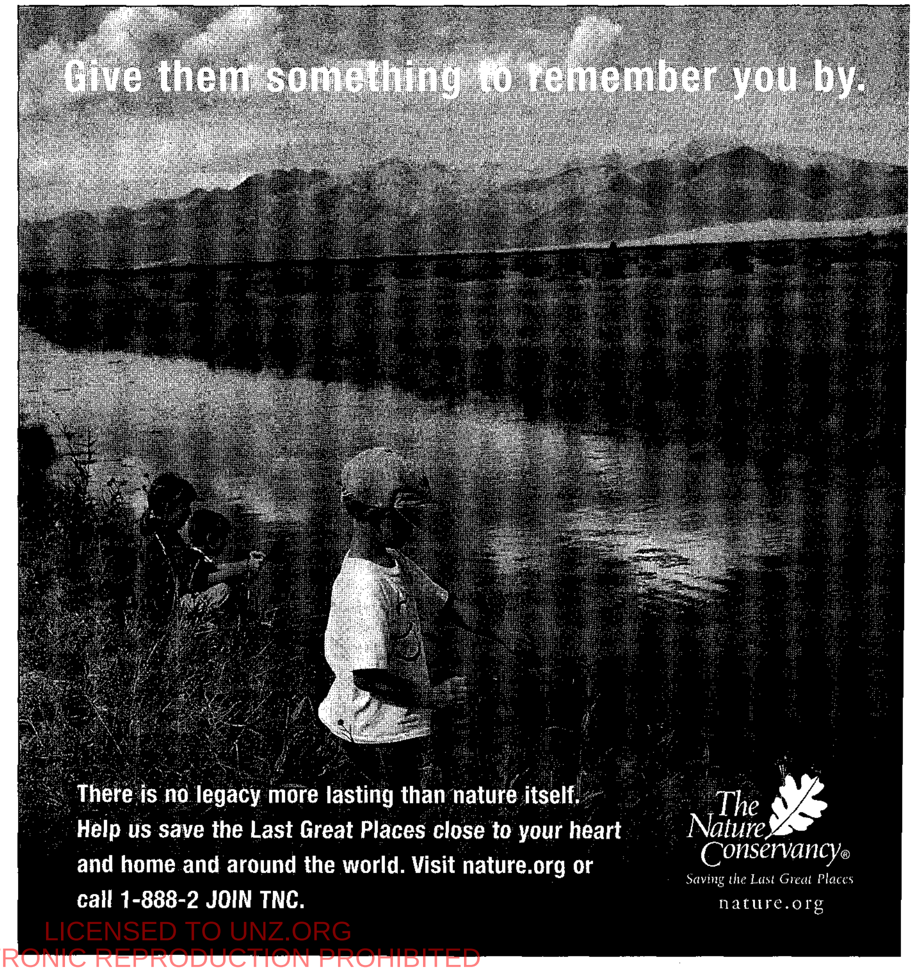

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Theater

Edited by Logan Hill

Broadway

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chichi costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King,* but it's still entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

★ Cabaret
This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories,* the production has a much darker edge than the Bob Fosse film. Now starring Polly Bergen, Rick Holmes, Jane Leeves, Hal Linden, John Stamos. $45–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • Shubert, 225 W. 44th St. (212-239-6200).

★ Contact
This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning director-choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. $90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

The Crucible
Liam Neeson and Laura Linney star in this operatic production of Arthur Miller's allegorical tale of the Salem witch trials. $40–$85. Tues.–Sat. at 7:30, Wed. and Sat–Sun. at 2. • Virginia Theatre, 245 W. 52nd St. (212-239-6200)

The Elephant Man
Billy Crudup, Kate Burton, and Rupert Graves star in Bernard Pomerance's drama. Based on the real story of John Merrick, the Victorian-era sideshow celebrity, the emotional work racked up a shelf of awards in 1979 and was adapted to a 1980 David Lynch film. Sean Mathias directs; music by Philip Glass. $50–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

Fortune's Fool
Alan Bates and Frank Langella star in Mike Poulton's new adaptation of the Turgenev comedy about a gentleman who, goaded by his ribald neighbor, shocks his community with an unexpected announcement. $55–$75. Tues.–Sat. at 8, Wed. and Sat at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

★ 42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, and Mary Testa. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ The Full Monty
A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

★ The Goat, or Who Is Sylvia?
Edward Albee's anticipated new play follows a successful architect (Bill Pullman) who, at the pinnacle of his career, must confess to his wife (Mercedes Ruehl) and son some awful secret. $65–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

The Graduate
Kathleen Turner plays Mrs. Robinson in Terry Johnson's new stage adaptation of the 1967 film, opposite Josh Radnor and Alicia Silverstone. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

★ Into the Woods
Vanessa Williams stars in Stephen Sondheim's mythic musical, a shadowy journey through the fairy-tale forests of Cinderella, Little Red Riding Hood, and others. Music and lyrics by Sondheim; book and direction by James Lapine. $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theater, 235 W. 44th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's megahit still stands as the best of the big British commercial imports. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!
An unabashedly silly feel-good musical about a young bride-to-be and her single mom, scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. $55–$98.75. Mon.–Sat. at 8, Wed. and Sat. at 2. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

The Man Who Had All the Luck
The first play by Arthur Miller to make it to Broadway, this 1944 drama about a seemingly blessed young Midwesterner stars Chris O'Donnell, Samantha Mathis, Mason Adams, James Rebhorn, and Sam Robards. Scott Ellis directs. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

★ Metamorphoses
A very welcome Broadway transfer, writer-director Mary Zimmerman's striking meditation on mutability was one of the fall's most surprising successes. Restlessly inventive but utterly visceral, Zimmerman and her company put a 27-foot-long pool of water to perfect use, stressing the elemental nature of Ovid's classic tales of Midas, Narcissus, and more. Myths are rendered with dramatic flair, unpretentious humor, and a heartbreaking final tableau. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Circle in the Square Theatre, 1633 Broadway (212-239-6200).

Morning's at Seven
A strong veteran ensemble, including Elizabeth Franz, Buck Henry, Christopher Lloyd, Estelle Parsons, and Frances Sternhagen, plays a midwestern family coping with maturity in Paul Osborn's 1939 drama, directed by Daniel Sullivan. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 7/28. • Lyceum Theatre, 149 W. 45 St. (212-239-6200).

The Mystery of Charles Dickens
Simon Callow plays Dickens and 49 of his creations in this solo show, written by biographer Peter Ackroyd. $35–$65. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

Opening

Flesh Dance

Who knew that the prancing candlesticks and dinnerware of *Beauty and the Beast* had six-pack abs? On June 16, Broadway Cares/Equity Fights AIDS will stage **Broadway Bares 12: A Comic Strip**, at 9:30 and at the naughty midnight hour. Held at Roseland (239 West 52nd Street), the charity's annual stripathon will reveal the finer pecs and lats (and everything else) of 150 Broadway chorus members, and pay tribute to our *Spider-Man* summer with a supersexed superhero romp (pictured, a selection of hardbodies). Call 212-840-0770 for tickets, starting at $35.

PHOTOGRAPH BY ANDREW ECCLES.

Bernie Garzia, and book by Garzia and Ray Roderick. $40–$55. Mon., Wed., Fri., and Sat. at 8, Tues. at 7, Wed. and Sat. at 2:30, Sun. at 3. Previews begin 6/7 for a 6/16 opening. • Lambs Theatre, 130 W. 44th St. (212-239-6200).

Shoppers Carried by Escalators Into the Flames

A dark comedy by the fierce writer Denis Johnson (*Jesus' Son, The Name of the World*) about a California family, a yammering television set, and a hyper chihuahua. The cast features Off Broadway standouts like Betty Miller, Will Patton, and James Urbaniak. David Levine directs. $45–$49.50. Tues.–Sat. at 8, Sun. at 7, Sat. at 3. Previews begin 6/12 for a 6/25 opening. • Dimson Theatre, 108 E. 15th St. (212-239-6200).

Thunder Knocking on the Door

A new blues musical, with book by Keith Glover and music and lyrics by blues star Keb' Mo', Anderson Edwards, and Glover, tracks an Alabama family as the fateful stranger Marvell Thunder rolls into town and challenges the young girl Glory to a high-stakes "cuttin' contest." $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 6/4 for a 6/20 opening. (See box.) • Minetta Lane Theater, 18 Minetta Lane (212-307-4100).

Time and the Conways

Epic Theatre stages J. B. Priestley's 1938 Broadway play, a drama about an English family at the end of WWI. $30. Tues.–Sat. at 8, Sat. and Sun. at 2. In previews for a 6/13 opening. • Theatre 3, 311 W. 43rd St. (212-206-1515).

Working Theatre's Spring Festival

The Working Theatre stages workshop productions of new works by emerging playwrights including *The 7th of October,* Linda Faigao-Hall's take on a gay steelworker who comes out to co-workers. $5–$20. Call for schedule. • Access Theatre, 380 Broadway (212-539-5675).

Now Playing

Becoming Bernarda

Oscar Colón's new drama elaborates on the life of the title character in Federico García Lorca's *The House of Bernarda Alba.* $40. Wed.–Sat. at 8, Sun. at 6:30, Sat. and Sun. at 2. • Puerto Rican Traveling Theatre, 304 W. 47th St. (212-354-1293).

★ Blue Man Group: Tubes

Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, tourists, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Boys and Girls

A new drama by Tom Donaghy about two lesbian parents who ask a gay friend to help raise their young son. The cast includes Nadia Dajani, Malcolm Gets, Carrie Preston, and Robert Sella. Gerald Gutierrez directs. $45. Tues.–Sat. at 8, Sat. and Sun. at 3. • Duke on 42nd St., 229 W. 42nd St. (212-279-4200).

Capitol Steps: When Bush Comes to Shove

Beltway puns and shtick, delivered by the Capitol Steps troupe. $50. Mon.–Sat. at 8, Wed. and Sat. at 2:30. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

★ The Carpetbagger's Children

In Horton Foote's new family drama, Hallie Foote, Roberta Maxwell, and Jean Stapleton play three wealthy daughters who grew up on the Texas estate of their father, a former Union soldier. $60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Circle

Suzanne Bachner's bicoastal comedy about a strange range of characters, all linked together by sex. $30. Mon.–Wed. at 8, Fri. and Sat. at 10:30, Sun. at 5. • Kraine Theater, 85 E. 4th St. (212-206-1515).

The Complete Works of William Shakespeare (Abridged)

A 90-minute crash course through the Bard's works. $25–$55. Tues.–Fri. at 8, Sat. at 2, 5, and 8, Sun. at 4. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

★ De La Guarda

A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show

A wild, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

A Few Stout Individuals

John Guare's new comedy about the destitute Ulysses S. Grant. $50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Fool for Love

29th Street Rep revives its production of the melancholic Sam Shepard drama. $45. Mon.–Fri. at 8, Sat. at 5 and 8. Through 6/29. • 29th Street Rep Theatre, 212 W. 29th St. (212-206-1515).

Forbidden Broadway 20th Anniversary Celebration

Gerard Alessandrini's newest update of his long-running musical spoof of musicals past and present. $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Free to Be . . . You and Me

The Drama Dept. ropes in Robert Ari, Debbie Gravitte, Keith Nobbs, and Daphne Rubin-Vega for a loving thirtieth-anniversary production of the Marlo Thomas and Friends album. The upbeat lineup includes life-affirming songs by showbiz vets like Carol Hall, Sheldon Harnick, Herb Gardner, Carl Reiner, others. $35. Tues.–Sat. at 8, Sat. and Sun. at 3. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

The Godfadda Workout

Comedic actor Seth Isler parodies the Coppola classic. $20–$50. Mon., Wed.–Sat. at 8, Sat at 2, Sun. at 3 and 7. • American Place Theater, 111 W. 46th St. (212-239-6200).

★ House and Garden

Alan Ayckbourn's latest plays have a wonderful gimmick—and London critics swear it works: Two plays, one in the house, one in the garden, unfold simultaneously, as actors shuttle between the two stages. The plot concerns a garden party gone awry and a French actress who loves her liquor. John Tillinger directs. $60. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2:30. • MTC Stages 1 and 2 at City Center, 131 W. 55th St. (212-581-1212).

I Love You, You're Perfect, Now Change

They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Joe and Betty

In Murray Mednick's drama, John Diehl and Annabelle Gurwitch (*Dinner & a Movie*) play an unhappily married Jewish couple living and feuding in the Catskills in 1951. $15. Wed.–Sat. at 8, Sun. at 3. Through 6/16. • Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).

A Letter From Ethel Kennedy

Christopher Gorman's new work, a comic drama about a middle-aged gay man who is still attempting to reconcile with his family. $37.50. Call for schedule. • MCC Theater, 120 W. 28th St. (212-206-1515).

Love, Janis

An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura. $45–$100. Mon, Wed.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Menopause the Musical

A parody set in Bloomingdale's. $48.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. • Theatre Four, 424 W. 55th St. (212-239-6200).

Much Ado About Nothing/Romeo and Juliet

Pearl Theatre stages the classics, in repertory. $28–$35. Call for schedule. • Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).

Naked Boys Singing

Just like a regular musical revue, but without pants. $35–$50. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

New York Stories in Black and White

The Italian-American Repertory Company stages several one-acts that examine cross-ethnic relationships. $22.50. Wed.–Sat. at 8, Sun. at 3. • Bank Street Theatre, 155 Bank St. (212-206-1515).

One Shot, One Kill

Richard Vetere's drama about a young sniper training on a Marine base. Joe Brancato directs. $45. Mon., Wed.–Sat. at 8, Sat. at 2:30, Sun. at 3. • Primary Stages, 354 W. 45th St. (212-333-4052).

Pigtown

Mike Finn's drama about a Limerick butcher who approaches the end of his life. Charlotte Moore directs. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Puppetry of the Penis

An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Reno: Rebel Without a Pause

Reno transfers her successful solo show, one that was intended to be a vehicle for her rants but quickly be-

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Opening

Mo' Blues

Because one blind blues guitarist is never enough, *The Odyssey's* newfangled Tiresius, Billy Blue, will now receive some stiff competition from Glory Dupree, the preternaturally talented Alabama girl of **Thunder Knocking on the Door.** The new musical (cast, pictured), with book by Keith Glover and music and lyrics by blues star Keb' Mo', Anderson Edwards, and Glover, tracks Glory and her family as the fateful stranger Marvell Thunder rolls into town and challenges Glory to a high-stakes "cuttin' contest." Tony winners Leslie Uggams (*Hallelujah, Baby!*) and Chuck Cooper (*The Life*) star. In previews for a June 20 opening. (See "Off Broadway.")

PHOTOGRAPH BY T. CHARLES ERICKSON.

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Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

★ John James Audubon and Robert Havell Jr.
Sixty-one artist's proofs from Audubon's four-volume *The Birds of America* that were passed down through the family of Audubon's engraver, Robert Havell, Jr., who contributed landscape and floral backgrounds to the prints; through 7/12. • Hirschl & Adler, 21 E. 70th St. (212-535-8810).

Peter Dayton
Pop-influenced color laser Xerox collages that depict dense compositions of flowers; through 7/3. • Winston Wächter Mayer, 39 E. 78th St. (212-327-2526).

★ Julio González
A survey of sculptures and drawings by the Spanish artist (1876–1942) who spent most of his career in Paris and is known for his abstract forged and welded open-form constructions in iron, bronze, and silver; through 6/28. • Dickinson Roundell, 19 E. 66th St. (212-772-8083).

★ John Graham
Paintings and drawings dating from the forties to the fifties, by the Russian-born American artist whose circle of artist friends included Stuart Davis, Willem de Kooning, and Arshile Gorky, among others; through 7/31. • York, 21 E. 65th St. (212-772-9155).

★ Eugène Leroy
Heavily layered, almost sculptural paintings of female nudes by the late French artist (1910–2002); through 7/12. • Werner, 4 E. 77th St. (212-988-1623).

★ Middleton Manigault
A traveling survey organized with the Columbus Museum of Art, of paintings, etchings, ceramics, and wood sculptures by a previously neglected American modernist (1887–1922), including *The Clown*, a work he exhibited at the 1913 Armory Show; through 7/19. • Taggart, 48 E. 73rd St. (212-628-4000).

Jim Peters
Early and recent paintings, constructions, and drawings that depict the human figure in moments of everyday drama; through 6/29. • CDS, 76 E. 79th St. (212-772-9555).

★ Francis A. Silva
Atmospheric Hudson River and coastal New England scenes by a Luminist painter (1835–1886); through 6/28. • Berry-Hill, 11 E. 70th St. (212-744-2300).

★ Stella Snead
Surreal paintings, drawings, and photomontages by an English artist who has lived and worked in New York, Taos, and India; through 6/29. • Zoubok, 1014 Madison Ave. (212-879-5858).

★ Scott Teplin
Ink-and-watercolor drawings of fantastical architectural interiors; through 7/12. • Baumgold, 74 E. 79th St. (212-861-7338).

57th Street Area

James Barsness
New mixed-media paintings, illustrated books, and works on paper; through 6/28. • Adams, 41 W. 57th St. (212-644-5665).

Timothy Blum/Joanne Carson
Large figurative sculptures/Painted wall sculptures. Through 7/19. • Washburn, 20 W. 57th St. (212-397-6780).

James Daugherty
Vibrantly colored geometric paintings from the fifties and sixties by a little-known American modernist (1887–1974); through 7/6. • Spanierman, 45 E. 58th St. (212-832-0208).

Philip Guston
Prints from the eighties in the artist's late, cartoony style; through 7/13. • Sheehan, 20 W. 57th St. (212-489-3331).

Susan Kleinberg
Fear Not, a video work featuring interviews with politicians, writers, scientists, and people from all walks of life on their concepts of courage; through 6/28. • Neuhoff, 41 E. 57th St. (212-838-1122).

Jean-Pierre Larocque/Tony Marsh
Recent ceramic sculptures by both; through 6/29. • Clark, 24 W. 57th St. (212-246-2205).

Alfonso Ossorio/Clifford Odets
Brilliantly colored paintings and mixed-media assemblages on shaped panels—works the Philippino-born artist labeled "congregations"—dating from 1936 to 1990/Humorous and occasionally disturbing "naïve" paintings created during the forties and fifties by the American playwright and inspired by the works of Matisse, Picasso, Magritte, and Klee. Through 8/2. • Rosenfeld, 24 W. 57th St. (212-247-0082).

★ Pablo Picasso
The first full-scale retrospective of works inherited by Marina Picasso, the granddaughter of Picasso and his first wife, Olga Kokhlova, including paintings, sculptures, drawings, unique ceramics, and prints made between 1898 and 1973; through 7/26. • Krugier, 41 E. 57th St. (212-755-7288).

George Rickey
A survey of the artist's "blade" sculptures from the past four decades; through 6/28. • Davidson, 41 E. 57th St. (212-759-7555).

William Turnbull
Bronze sculptures modeled and cast between 1982 and 2001 that refer to such primitive forms as Paleolithic mother goddesses and Cycladic masks; through 6/28. • Mathes, 41 E. 57th St. (212-752-5135).

SoHo and TriBeCa

★ Dennis Adams
Large-format photographs that depict airborne debris in Manhattan; through 6/28. • Kent, 67 Prince St. (212-966-4500).

★ Kutlug Ataman
Never My Soul!, a video by the Istanbul-born, Barcelona-based filmmaker that tells the story of a Turkish transsexual; through 6/29. • Lehmann Maupin, 39 Greene St. (212-965-0753).

Bo Bartlett
Large-scale paintings that imbue scenes from everyday life with symbolic meaning; through 7/15. • P•P•O•W, 476 Broome St. (212-941-8642).

Olaf Bruening
An installation of video, sculpture, light, and sound that borrows its imagery from advertising and the entertainment industry; through 8/17. • Swiss Institute, 495 Broadway (212-925-2035).

★ Tyyne Esko
Poetic paintings of rural Finland by a self-taught Finnish artist who began painting in 1972 when she was 52; through 6/28. • Ross, 568 Broadway (212-343-2161).

★ Simon Frost
Ethereal ink and graphite drawings; through 7/27. • Blum, 99 Wooster St. (212-343-0441).

Gregory Raymond Halili
Watercolors of mysterious, often nocturnal, tropical scenes, and a series of paintings of butterflies on fabrics; through 7/6. • Hoffman, 429 W. Broadway (212-966-6676).

Gillian Jagger
Casts of a dead pregnant doe found by the sculptor on a neighbor's farm; through 7/26. • Kind, 136 Greene St. (212-925-1200).

John King
Drawings and encaustic paintings that reflect the artist's travels around the world; through 7/5. • Rosenberg + Kaufman, 115 Wooster St. (212-431-4838).

★ Jason Rhoades
A new installation, *PeaRoeFoam. The Impetuous Process & From the Costner Complex* that continues the artist's attempt to map out the conditions under which art can be made; through 6/29. • Zwirner, 43 Greene St. (212-966-9074).

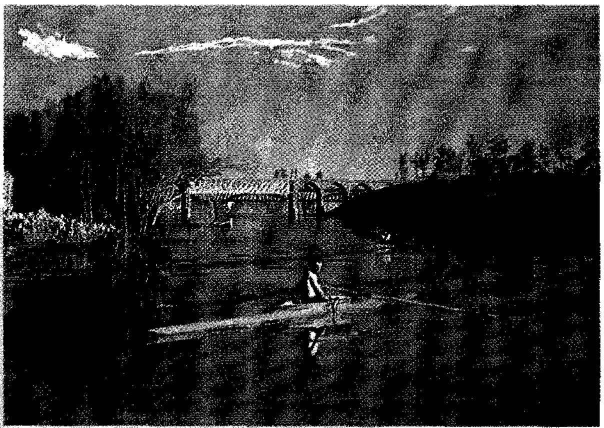
Hanibal Srouji
Abstract paintings on long, unstretched strips of scorched canvas; through 7/5. • Kelly, 591 Broadway (212-226-1660).

Jan Vercruysse
Camera obscura photographs of famous performers paired with images of strange dopplegängers; through 7/27. • Alexander, 59 Wooster St. (212-925-4338).

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

Retrospective

Master Strokes



New Yorkers, bypassed by the last major Eakins survey in 1982, are in luck this time: The stunning and simply titled **Thomas Eakins**, which opened at the Philadelphia Museum of Art and traveled to the Musée d'Orsay in Paris, is making the Metropolitan Museum of Art its final destination. Opening this week, the retrospective marks the most comprehensive gathering of works by the American realist (1844–1916) to date, including his evocative but always scrupulously truthful paintings of rowers (pictured, *The Champion Single Sculls [Max Schmitt in a Single Scull]*, 1871), surgeons, musicians, collectors, shad fishermen; his photographs (studies of the human figure and portraits of his family, friends, and students); and his sculptures. (June 18 through September 15; see "Museums.")

PHOTOGRAPH COURTESY OF THE METROPOLITAN MUSEUM OF ART.

8/11. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); $7, $5 students and seniors.

Brooklyn Museum of Art

"Star Wars: The Magic of Myth." Original artwork, props, models, costumes, and characters used to create the *Star Wars* trilogy, as well as objects from *Star Wars*: Episode I, *The Phantom Menace*; through 7/7. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $6, $3 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

★ "Skin: Surface, Substance + Design." A survey of developments in skin technology as seen through examples of recently designed furniture, decorative objects, fashion, and other products; through 9/15. • ★ "Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 9/15. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dahesh Museum of Art

★ "Fire & Ice: Treasures From the Photographic Collection of Frederic Church at Olana." Works by such renowned nineteenth-century photographers as Désiré Charnay, John Moran, Eadweard Muybridge, and Carleton Watkins that were collected by the American landscape painter (1826–1900) and are on loan from Olana, his estate near Hudson, New York, now a historic site; through 8/26. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.-Sat. 11-6; free.

Dia Center for the Arts

★ "Mapping the Studio I (Fat Chance John Cage)." A new large-scale video installation by Bruce Nauman that records the nocturnal activity in the artist's studio of his cat and an infestation of mice during the summer of 2000; through 6/16. • "Alfred Jensen: *Concordance*." Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16. • "Jorge Pardo and Gilberto Zorio: *Reverb*." The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16. • "Diana Thater: *Knots + Surfaces*." An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. 12-6; $6, $3 students and seniors.

Drawing Center

★ "Ellsworth Kelly, *Tablet 1948–1973*." One hundred eighty-eight panels that were created by the artist from hundreds of smaller works, such as collages, sketches, and drawings, and served as preliminary concepts for large-scale paintings and sculptures; through 7/24. • "Sarah Oppenheimer: Hallway." An installation transforming the Drawing Center's Drawing Room at 40 Wooster Street into a hallway whose dimensions she will alter during the course of the exhibition; through 7/7. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection

★ "Greuze the Draftsman." The first exhibition devoted exclusively to the drawings of the eighteenth-century French painter and draftsman (1725–1805), featuring works on loan from numerous American and European museums; through 8/4. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6 (Fri. to 8:45), Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

★ "Priceless Children: American Photographs 1890–1925/Child Labor and the Pictorialist Ideal." Vintage black-and-white images of working-class children by F. Holland Day, Gertrude Käsebier, Edward Steichen, Edward Weston, Clarence White, and other pictorialist photographers; through 7/13. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

"Connecting Museums." The first of a series of exhibitions marking the museum's alliance with the State Hermitage Museum and the Kunsthistorisches Museum, in which each museum will have concurrent exhibitions of a signature artwork from each museum's collection; here, in New York, the Guggenheim will show its Manet, *Before the Mirror* (1876), the Hermitage's Rembrandt, *Portrait of Baertje Martens* (circa 1640), and the Kunsthistorisches's Velázquez, *Infanta Margarita Teresa in a Pink Gown* (1654); 6/18–10/20. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum

★ "New York: Capital of Photography." Color and black-and-white photographs of the city taken over the past century by 60 photographers, among them Abbott, Bourke-White, DeCarava, Evans, Klein, Levitt, Marks, Parks, Plachy, Winogrand; through 9/2. • "Mirroring Evil: Nazi Imagery/Recent Art." Works by thirteen contemporary artists who use Third Reich imagery to explore the nature of evil; through 6/30. • "An Artist's Response to Evil: "We Are Not the Last" by Zoran Music; through 6/30. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11-5:45; Thurs. 11-8 (Thurs. after 5, pay what you wish), Fri. 11-3, Sun. 10-5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art

★ "Thomas Eakins." The first major exhibition of work by the Philadelphia artist (1844–1916) since 1982, including paintings, watercolors, photographs, and sculptures on loan from museums and private collections; 6/18–9/15. (See box.) • ★ "Gauguin in New York Collections: The Lure of the Exotic." Paintings, sculptures, drawings, ceramics, and prints from all periods of the artist's career, drawn from public and private collections in New York State and including more than 50 works from the museum's own holdings; 6/18–10/20. • ★ "Adrian: American Glamour." Examples of fashion work and costume designs for MGM by the American designer (1903–1959) who dressed Greta Garbo, Katharine Hepburn, Norma Shearer, and others; through 8/18. • "New York, New York: Photographs From the Collection." Images of New York City from the era of the daguerreotype to the seventies; through 8/25. • "Oldenburg and van Bruggen on the Roof." Large-scale sculptures by the husband-and-wife team, Claes Oldenburg and Coosje van Bruggen, displayed on the museum's Iris and B. Gerald Cantor Roof Garden; through 11/1. • ★ "Tapestry in the Renaissance: Art and Magnificence." The first major loan exhibition of tapestries in the United States in 25 years and the first extensive survey of tapestry production between 1460 and 1560, featuring some 45 of the greatest tapestries of the period, as well as preparatory drawings and cartoon fragments; through 6/19. • ★ "Splendid Isolation: Art of Easter Island." The first American exhibition devoted to the Polynesian art of Easter Island, featuring objects dating from the thirteenth to the nineteenth centuries; through 8/4. • "Treasures From a Lost Civilization: Ancient Chinese Art From Sichuan." Recently excavated sculptures, bronze vessels, jade carvings, and other relics dating from the thirteenth century B.C. to the third century A.D.; through 6/16. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

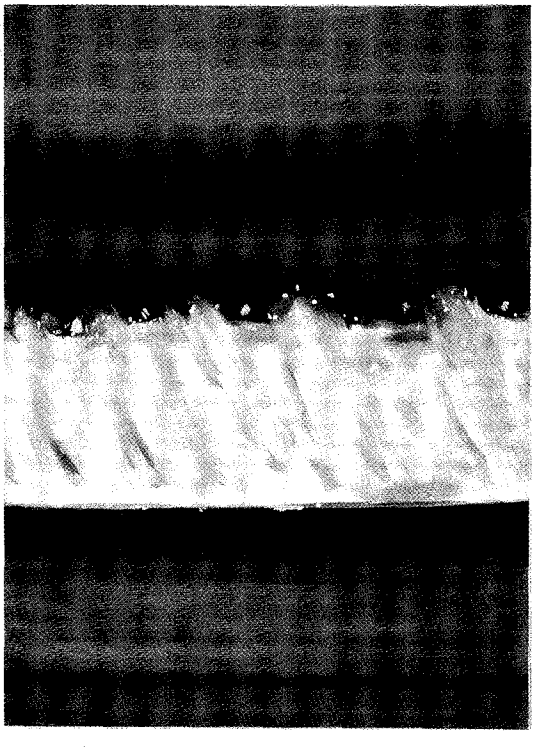
Morgan Library

★ "David to Cézanne: Nineteenth-Century French Drawings." Over 100 drawings by David, Delacroix, Ingres, Prud'hon, Seurat, and other nineteenth-century French artists, from the Morgan's holdings and private collections; through 9/8. • "A Love Affair: Drawings by Al Hirschfeld"; through 9/8. • 29 E. 36th St.

Happening

Art and Commerce

When life is making you lonely, take a friend or two downtown, and not just to Century 21 but to the financial district's first major art show ever. **Art Downtown**, a project of Wall Street Rising, is filling the lobbies of five buildings with 110 artworks selected by curator Richard Marshall, and all locations are open to the public from June 14 to September 15. Look for works by Richard Billingham, Jessica Craig-Martin, Gregory Crewdson, and others in "New Photography" at 25 Broad Street, then check out the efforts of Cecily Brown, John Currin, Alex Katz (pictured, *Wave #2*, 2000), and others in "New York Sculpture and Paintings" at 48 Wall Street. Additional installations can be seen at 45 Wall Street (art by local schoolchildren), 60 Wall Street (a monumental John Chamberlain sculpture), and 1 New York Plaza (five Julian Schnabel paintings). (212-509-0300 or wallstreetrising.org.)



PHOTOGRAPH COURTESY OF PACE WILDENSTEIN.

Restaurants

Edited by Robin Raisfeld & Rob Patronite

New and Noteworthy

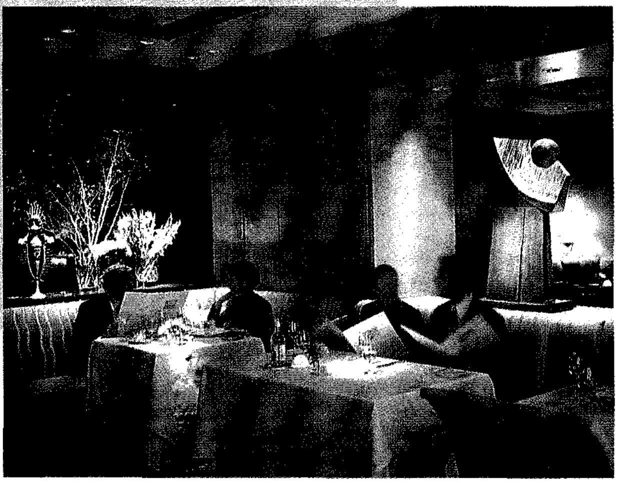
★ Alias Restaurant
The owners of 71 Clinton Fresh Food and aKa Cafe have tripled their presence on the block with this casually sophisticated bistro. It's closer to 71 in food and mood, and offers top-notch service, a quirky wine list, and an equally inventive menu featuring dishes like skate fish cakes, a chicken-fried portobello, a flawless hanger steak, and, in tribute to a fading Lower East Side industry, a pickle-plate appetizer. • 76 Clinton St. (212-505-5011). (M)

The Basil
From the owners of Holy Basil and Little Basil comes this elegant addition to the sprouting chainlet, where higher prices are justified with intricate presentations of such inventive East-West hybrids as a Waldorf-like pomelo salad with coconut-peanut dressing, and a porterhouse steak with sautéed morning glory and galangal-tamarind sauce. Equally impressive is the inspired selection of food-friendly wines at infinitesimal markups—just the thing to wean spicy-food fans off Singha. • 206 W. 23rd St. (212-242-1014). (M–E)

Ask Gael

Where can we can talk without roaring?

All those throbbing disco nights dulled my hearing, too. Yet I hate the hush of an uptight hotel dining room. Happily, the filtered babble and piano tattoo from the adjacent lounge punches up the front room of the new Ritz-Carlton's **Atelier**. Frette linens, eccentric art glass, and familiar faces from Le Bernardin welcome us. The sommelier triumphs with a $48 Brézème, a delicious Côtes du Rhône that's new to me. An intriguing diver-scallop-and-bluefin tartare with caviar rubble and sensational roasted lobster with artichoke and rhubarb (on the sane $68 prix fixe) show that Gabriel Kreuther (Jean Georges's former chef de cuisine) aspires to the elite of our town's season-driven chefs. His morel soup with favas, peas, sprigs of green, and mint oil is spring in a bowl. Tapioca balls in pineapple cream are the star in the daring dessert-before-dessert, almost upstaging the grapefruit tart and the rhubarb-strawberry soup with goat-milk sorbet that follow. Alas, the lively din never hits the somber back room, where, a friend reports, the sommelier poured his $300 wine and never returned. (50 Central Park South; 212-521-6125.)



Black Duck
Named for a rum-running boat and owned by a hotel-and-cruise-ship company, this tavernesque restaurant at the Park South Hotel understandably goes overboard on seafood dishes like lobster martini, porcini-and-herb-crusted salmon in pastry, and sushi-style sesame-seared tuna. The "black duck" is pepper-crusted magret cooked with the proprietary house rum. • 122 E. 28th St. (212-204-5240). (M)

★ Blue Fin
How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, a superior crab cake with celery-root salad, and a silken, often luminous way with fish, plus sushi to match any vowel-ending raw-fish bar in town. • 1567 Broadway, at 47th St. (212-918-1400). (M–E)

Blue Smoke
Danny Meyer, sultan of sophisticated dining, has transformed the former 27 Standard into a much more rough-hewn establishment with a woody barroom full of high-backed booths, a skylit dining room, recession-friendly prices, and, most significant, a pair of Missouri-made pit smokers. The menu goes whole hog, from pulled pork and hot links to baby-back and spare ribs. Meyer clearly plumbed his St. Louis childhood for specialties like toasted ravioli and Fitz's root beer. • 116 E. 27th St. (212-447-7733). (M)

Butter
It's not easy being plump in this vast yawning space full of whisper-thin beauties with shoulders bared and the odd mix of urban louts and aging Lotharios who swim in their wake. Chef Keith Harry (ex-Chanterelle) has more than enough ideas, some quite good: raw hamachi, crisp and spicy black sea bass, and a slightly stingy ration of rare ostrich, in particular. Feast your eyes on a 3-D photo of a forest at one end, the soaring arches above, and witty little illuminated nooks. • 415 Lafayette St. (212-253-2828). (M–E)

Café Lebowitz
Brian McNally's Nolita take on the *fin de siècle* Viennese *kaffeehaus* is more French than Austrian, and more McNally than either. Which is to say, it possesses a crew of impossibly slim belly-baring gamines; a star-studded clientele that included, at one recent brunch, a bespectacled Robert De Niro; and a crowd-pleasing bistro menu of burgers, croques monsieur, and steak-frites, not to mention the spectacular graham-cracker-crusted "Lebowitz cheesecake," named, like the café, in honor of humorist Fran. • 14 Spring St (212-219-2399). (I–M)

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

Chango
The restaurant monopoly that owns four spots on one block of Park Avenue South—L'Express, Sushi Samba, City Crab, and Duke's—has found another culinary niche to fill. This colorful cantina with swooping dropped-ceiling panels, coyote fencing, and a perimeter of raised booths, aims to be a neighborhood pit stop for tacos, chili-rubbed chicken, and that great social lubricant the frozen margarita. • 239 Park Ave. So., near 20th St. (212-477-1500). (M)

Cipriani Dolci
At the Grand Central outpost of the international empire, there's a train track embedded beneath an inch-and-a-half-thick sheet of glass. There's also tuna tartare, beef carpaccio with the signature Cipriani sauce, Bellinis galore, a "prosciutto tower," and, as the name suggests, plenty of desserts. Plus all-day service, sandwiches and salads, and, come summer, actual air-conditioning—a rarity in that landmarked terminal. • West Balcony, Grand Central Terminal (212-973-0999). (M–E)

★ craftbar
With only three daily entrées—one fish, one meat, and one pasta—craftbar might be Tom Colicchio and chef Marco Canora's laid-back answer to those still anxiety-stricken by Craft's hands-on menu. But before you get around to Tuesday's braised pork belly, Friday's fried flounder, or Saturday's bucatini with sardines, you'll have to navigate a mouthwatering minefield of Italian-accented appetizers and snacks including risotto balls, salumi, and expertly pressed sandwiches. • 47 E. 19th St. (212-780-0880). (M)

Da Silvano Cantinetta
Although this annex to Da Silvano has a bar—a convenient place to sip a drink (or three) during the inevitable wait—it's not serving bar food. Instead, there's a serious menu of codfish carpaccio, taglierini with sea urchin and avocado, lobster catalana, and, soon, breakfast. The narrow sliver of a room has French doors, Italian straw-bottomed seats and bar stools, tea-stained stucco, and a vintage hand-cranked Italian slicer, guaranteeing perfect prosciutto (and, we're betting, panini). • 260 Sixth Ave. (212-844-0282). (M–E)

Django
France is the latest culinary destination for the folks who brought us Calle Ocho, Rain, and Union Pacific; they've named their new 250-seat restaurant for the guitarist Django Reinhardt, and endeavored to warm up a midtown office building lobby with tapestry carpets, strands of beads, and a 30-foot antique mirror. To further the Francophile illusion, they've padded the menu with classics from escargots to steak au poivre, and snagged a pastry chef from Jean Georges. • 480 Lexington Ave., at 46th St. (212-871-6600). (M–E)

Fiamma
This ultrasleek Soho triplex equipped with two bars

PHOTOGRAPH BY KENNETH CHEN.

are without art. No music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are eating—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger, and strawberry millefeuille with elderflower sorbet. • 2 Harrison St., at Hudson St. (212-966-6960). (E)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

★ The Harrison
With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

★ Omen
The most singularly uncommon Japanese meal you can clear your senses with is to be found at this rustic home to Kyoto-style country cooking. The food looks coarse—little bowls with mackerel and daikon radish, or a quail egg oozing over a chunk of toro—and the first swallow is likely to be eerie and sharp. But the aftertaste provokes instantaneous acceptance followed by a craving for more. • 113 Thompson St. (212-925-8923). (M-E) AE only

★ 71 Clinton Fresh Food
Now that wunderkind Wylie Dufresne has decamped to work on his new kitchen across the street, his former sous-chef, Matthew Reguin, steps into the spotlight at this celebrated little restaurant. Signature dishes like parsley-root soup and edamame-crusted sea bass seem to be left in capable hands: Before joining the 71 Clinton team, Reguin cooked at Le Cirque and Danube. Expect to see the menu change gradually, with the seasons. • 71 Clinton St. (212-614-6960). (M)

Yummy Noodles
The next time you're condemned to jury duty, brighten your day with a lunchtime foray to this little joint in the Chinatown Arcade for crispy pig, soya chicken, wonderful beef chow fun, and too much more for a pittance. • 46 Bowery (212-374-1327). (I) ($)

Below 14th Street, East

★ Five Points
Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is bold and passionate. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Flor's Kitchen
Flor Villazan's family recipes are the South American equivalent of its surrounding neighborhood's Ukrainian comfort food: solid, soulful, and filling. You could easily make a meal of appetizers, like spongy arepas stuffed with chicken or scrambled eggs (or, this being the East Village, tofu and vegetables); Jamaican pattylike empanadas criollas; and the deliciously sweet cachapa, which arrives under a blanket of melting mild white cheese. • 149 First Ave. (212-387-8949). (I)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where the sushi chef reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M-E)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

Tappo
The menu says "baby," but this is a big baby octopus, all in one piece, brilliantly caramelized and meltingly tender. It's just one of the mostly oversize Mediterranean appetizers, best followed by a pasta from the list of daily specials—sensational maltagliati with Genovese ragù, or luscious spinach-and-ricotta raviolini in a fresh tomato sauce—and then perhaps a grilled sirloin for the table to share in this romantically dim flea market of a room. (Yes, a lot of the furniture is for sale.) • 403 E. 12th St. (212-505-0001). (M)

★ The Tasting Room
A poor man's Veritas, the eleven-table Tasting Room celebrates American wine with more than 300 varieties. Dishes like molasses-glazed barbecued pork ribs come in two portion sizes—one for hoarding, one for sharing. "The food takes a backseat to the wine," admits chef Colin Alevras's wife, Renée, who oversees the dining room, but that's selling her husband's talents short. • 72 E. 1st St. (212-358-7831). (M)

Below 14th Street, West

Alfama
The family-reunion feel of the welcome you receive when you set foot inside this cozy corner of Portugal in the Village sets the mood. And chef Carmen Santos, a onetime fado singer, seals the deal with authentic dishes like a luscious seafood mariscada, codfish soufflé, and an oddly delicious shellfish bread pudding with tiger prawns. Bonus points for an interesting Portuguese wine list and live fado music on Wednesdays. • 551 Hudson St. (212-645-2500). (M-E)

★ Annisa
Deft designer tricks like a raised dining space in soothing shades of off-white give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic; note the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M-E)

Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I-M)

★ Chow Bar
Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Da Silvano
Few of the fervent regulars—including the city's media, fashion, and art-world elite—seem to recall an Italian restaurant whose menu wasn't sopping in red sauce before Da Silvano. The roasted standing duck is crackling, the lamb tender and moist, the artichoke salad brash. And not an eggplant-parmigiana hero in sight. • 260 Sixth Ave. (212-982-2343). (M-E)

★ Paradou
There's a feeling of garlic-soaked bonhomie at this cozy bistro à vins named after the bucolic Provençal village of Le Paradou ("paradise" in the local dialect) and dedicated to serving wine-friendly food like ripe cheeses, charcuterie, tartines, crêpes, and hearty rustic pressed sandwiches like the one of duck rillettes, capers, roasted tomatoes, and shallots. In warm weather, a garden with a pétanque court provides extra seating, and behind that, in a delicious bit of Manhattan real-estate irony, lurks Hell (the lounge). • 8 Little W. 12th St. (212-463-8345). (I-M)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I-M)

Titou
Titou is as bewitchingly charming as the quiet tree-lined West Village street upon which it resides. Bistro staples like an herbed-goat-cheese tart, roast chicken, and steak-frites are well done and moderately priced. The tiny sidewalk café is a lovely spot to while a way a summer evening. • 259 W. 4th St. (212-691-9359). (M)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. • 344 W. 11th St. (212-352-2300). (M-E)

14th–42nd Streets, East Side

★ Artisanal
If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. • 2 Park Ave., at 32nd St. (212-725-8585). (M-E)

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

★ Craft
Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M-E)

★ Fleur de Sel
Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

Haru
Haru means "spring" in Japanese, and the design theme at this fourth and funkiest Manhattan branch of the Haru chainlet is man-made nature, from the digital-photomural-of-grass floor to the robotic fish in the aquariums over the bar. The menu features all the usual suspects, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. • 280 Park Ave., nr. 48th St. (212-490-9680). (M)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Montparnasse
This space formerly occupied by Mediterranean-flavored Scarabee has gone resolutely Gallic. From country duck terrine and escargots to braised lamb shank and steak-frites, the menu reads like a Parisian-bistro primer. But just in case the food doesn't get the message across, the décor does, with oversize mirrors, framed French advertising posters, and cozy booths. • 230 E. 51st St. (212-758-6633). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

One 51
A twenties opera house turned twenty-first-century nightclub, with weekly theme nights like Latin Tuesdays. And should all that dancing make you hungry, the kitchen offers polyglot-American tapas and prix-fixe dinners, incorporating global flavors in everything from "semi-sushi" salmon with wasabi cream and ginger, to slow-roasted duck breast with cantaloupe glaze and polenta. • 151 E. 50th St. (212-753-1144). (M–E)

★ Oyster Bar
Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of oysters. The sprawling subterranean space has the hustle-bustle of a cafeteria, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M–E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a salad with braised mango), foie gras (with beet sorbet), and roasted Colorado rack of lamb. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopine, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Cascina
The communal farmhouse tables and equally rustic house wines, imported from the owner's Northern Italian vineyard, conspire to make this trattoria feel more Tuscan countryside than Hell's Kitchen storefront. Beyond lasagne and minestrone, the menu surprises with dishes like rabbit casserole in a bread crust, barbecued veal ribs, and whole-wheat pizza with smoked salmon and cream cheese. • 647 Ninth Ave., nr. 45th St. (212-245-4422). (M)

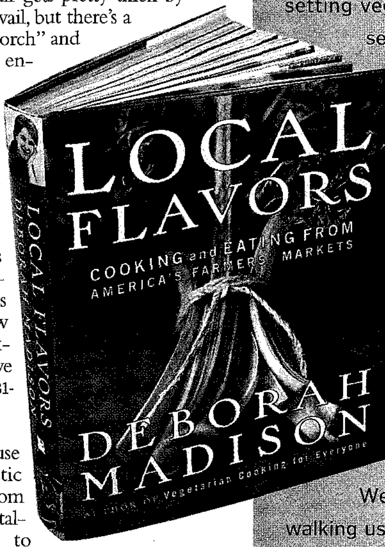
Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $29 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Haru
This branch of the stylish, popular Japanese mini-chain, like the others, specializes in fresh, oversized sushi, fifteen house sauces, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. Natural wood tones and a wall of tree branches separating the dining room from the sushi bar brings a little serenity to Times Square. • 205 W. 43rd St. (212-398-9810). (M)


LOCAL FLAVORS
COOKING and EATING FROM AMERICA'S FARMERS' MARKETS
DEBORAH MADISON
Vegetarian Cooking for Everyone
LOCAL FLAVORS
DEBORAH MADISON

Has Deborah Madison ever met a vegetable she didn't like? If so, the chef and author has kept it to herself, judging by the herbivorous career she's forged by opening Greens, San Francisco's trend-setting vegetarian restaurant; writing several best-selling cookbooks; and becoming the manager of her local Santa Fe farmers' market, the inspiration for her newest book. ***Local Flavors*** (Broadway; $39.95) celebrates the farmers, the seasons, and especially the food of America's farm markets by arranging recipes by botanical family ("Stone Fruits: The Warm Heart of Summer") and regional season ("A Cool-Weather Miscellany"), and walking us through a year, from spring greens to winter chestnuts. As markets have grown more diverse, so has Madison's cooking; she's even included a roast-beef recipe—although we suspect she'd prefer to sit down to her "special occasion" braised root vegetables and black lentils, followed by a slice of "mock mincemeat" pie.

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab-stuffed ravioli, this branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews or try the $23.95 pre theater menu on the way to a show. Private rooms are available for special events. • 127 W. 43rd St. (646-366-0235). (M–E)

Johnnie's Italian
This old-world Italian restaurant has been a midtown fixture for over four decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I–M)

★ La Caravelle
After 40 years, the most neighborly of the city's grand old midtown restaurants has undergone a subtle gastronomic conversion. The service is still impeccable and the luminous green murals are still as luminous as ever, but now you'll find bits of seaweed on your plate (part of a tasty gravlax-and-tuna combination), even golden Chinese scallions mingled with your beef fillet. These changes are generally decorous, although traditionalists can still find comfort in classics like roast duck and the restaurant's legendary truffled pike quenelles. • 33 W. 55th St. (212-586-4252). (E)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

PHOTOGRAPH BY JOE SCAFURO.

Shopping

Dairy King

If you're addicted to Total—the spectacularly creamy Greek-style yogurt that's sold with a sidecar of honey—you have George Likitsakos to thank (or blame). He's the Corinth-born retailer who first imported the pot de crème-thick stuff a few years back. But when the Total titans eventually realized they didn't need a middleman to reach their burgeoning American fan base, Likitsakos stopped selling Total at his Upper East Side market and found a rival producer to export a similarly sumptuous product under his own label instead. Like the competition, **Likitsakos Greek Yogurt** comes in varying fat levels, ranging from a deceptively thick fat-free to a hyperindulgent 8 percent, and optional honey, or honey-and-walnuts. (Available at Fairway and Likitsakos, 1174 Lexington Avenue, near 80th Street; 212-535-4300.)

LIKITSAKOS
GREEK YOGURT
GREEK YOGURT
GREEK YOGURT

Haru Sake Bar
Very fresh sushi, sashimi, tempura, plus Japanese fusion fare, and an expanded selection of sake and sake cocktails are the draw at this popular uptown branch of the Japanese mini-chain. Take-out service too. • 1327 Third Ave., at 76th St. (212-452-1028). (M)

★ JoJo
This is where it all began, where Jean-Georges Vongerichten first stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. The once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack, but in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Maine Lobster Seafood Restaurant
For a chunk of land surrounded by water, Manhattan surprisingly isn't known for its casual American seafood, the type of salt-water-scented fare that defines New England dining. Maine Lobster hopes to change all that with its across-the-board seafood menu of stone crabs, "very crabby" crab cakes, lobster rolls, pan-seared scallops, and steamed lobster. • 1631 Second Ave., nr. 85th St. (212-327-4800). (M)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (roasted beet salad with goat cheese, thyme-crusted tuna with tomato and black-olive vinaigrette), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Mo's Caribbean Bar and Mexican Grill
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV-beach-party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and fajitas—all in a dining room with real palm trees. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way François Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave., nr. 73rd St. (212-717-5252). (M-E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Above 60th Street, West Side

★ A
Mom-and-pop partners Blue Grant and Marc Solomon have infused a bleak stretch of upper Columbus with downtown flavor and a mellow, neighborly vibe. Solomon uses what might be the city's tiniest professional kitchen to maximum effect, turning out simple, inventive French-Caribbean creations like jerk duck-leg confit with guava-mango purée and escargot in cilantro-chili butter. • 947 Columbus Ave., near 106th St. (212-531-1643). (I)

Bello Giardino
As the name implies, this pleasingly priced neighborhood Italian has a nice garden and a friendly staff serving well-prepared standards. Try the lobster ravioli and the gnocchi with portobello mushrooms and goat cheese. • 71 W. 71st St. (212-875-1512). (I-M) ($)

★ Calle Ocho
Who'd a thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed terra cotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seviche, seafood paella, and terrific yuca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M-E)

Compass
It didn't work as Marika, not even when talented Neil Annis took over. With a shift of partners, the newly dubbed Compass has finally found a winning West Side mojo. This time around Annis's tweaked menu (a clever chopped salad, luscious vichyssoise, shimmering halibut, a first-rate veal chop, short ribs on fingerling purée) should garner as much attention as the design. • 208 W. 70th St. (212-875-8600). (E)

Jean-Luc
Ed "Jean-Luc" Kleefield aspired to bring downtown uptown, and he started out by recruiting former Raoul's chef Eric Le Dily, whose menu supplements standards like steak au poivre and lobster bisque with such newfangled notions as bison carpaccio and crab-crusted Chilean sea bass. The room is equally eclectic, mixing brick-red velvet banquettes and Biedermeier chairs with second-century mosaics. Bar menu, too. • 507 Columbus Ave., near 84th St. (212-712-1700). (M-E)

★ Max SoHa
This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tirami su around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I-M) ($)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M-E)

Rain
Slightly tamed for American consumption, the spices at this Upper West Side Thai restaurant are fragrant rather than fiery, but that doesn't detract from the appeal of dishes like Thai chicken-and-coconut soup, pad Thai, and curried beef. • 100 W. 82nd St. (212-501-0776). (M)

Restaurant 222
Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The new prix fixe Italian steakhouse menu ($20 at lunch, $39 at dinner) and $29.95 pretheater menu are particularly good deals. • 222 W. 79th St. (212-799-0400). (E)

Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Brooklyn

The Pod
Chef Darrell Raymond specializes in fusion dishes like sautéed lobster and calamari in a clay pot with green-tea noodles and wasabi aïoli, and lamb chops with hoisin-and-mint sauce at this funky Williamsburg restaurant and lounge. The lofty space tricked out in glowing green and orange colors is as trendy as the food. • 141 N. 7th St. (718-302-3754). (I-M)

★ Superfine
Local artwork, the occasional live band, a bi-level bar, and an orange-felted pool table draw as much of a neighborhood crowd as chef Laura Taylor's seasonal, Mediterranean-inspired menu, which changes daily and features fresh fish, savory house-made sausage, perfectly cooked vegetables, and entrée-size salads. Green chilies imported from New Mexico give Sunday brunch a delectable southwestern spin. • 126 Front St. (718-243-9005). (M) ($)

PHOTOGRAPH BY JOE SCAFURO.

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Nightlife

Edited by Ethan Brown

Concerts

Bad Company
6/17 at 8. Hideous seventies rock without even the camp value of a Journey or the great big chords of Boston. • Beacon Theatre, Broadway and 74th St. (212-307-7171). $35–$54.50.

Ben Folds
With the Divine Comedy. 6/13 at 8. Folds's first solo album, *Rockin' the Suburbs,* is more of the same: shticky interpretations of everything from New Wave to Billy Joel. Much more interesting is the Divine Comedy, a U.K. act led by singer-songwriter Neil Hannon, who's a wry lyricist on par with Jarvis Cocker or Stephin Merritt. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171). $30.

★ Elvis Costello and the Imposters
6/18–6/19 at 8. Back with a vengeful new album and a whip-smart band fronted by former Attractions wunderkind Steve Nieve. • Beacon Theatre, Broadway and 74th St. (212-307-7171). $42–$77.

★ Usher
With Nas; Faith Evans. 6/14 at 7. Now that R. Kelly has put himself out of the running, Usher should probably be crowned the king of R&B. He's the rare crooner who can carry a song when big-name producers like the Neptunes are behind the boards, and live, he's hungry like few other video-age stars. • Jones Beach Theater, Wantagh, Long Island (212-307-7171). $29.50–$49.50.

Small Stages

B.B. King Blues Club & Grill
6/12: The Dudes. 6/14–6/15: Chuck Berry. 6/16: Dicky Betts and Great Southern. 6/17: Stiff Little Fingers. 6/18: Strawberry Fields Beatles Tribute. • 243 W. 42nd St. (212-997-4144).

Bottom Line
6/13: Jorma Kaukonen and Blue Country. 6/14: David Johansen and the Harry Smiths. 6/16: The Vivino Brothers Band; Uncle Floyd. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
6/12–6/13: ★ The Hives (sold out). 6/14: Antigone Rising. 6/15: The Makers; the Bangs 6/19: Chris Robinson. 6/20: ★ The Melvins. (See box.) • 6 Delancey St. (212-533-2111).

Brownies
6/12: Adharma; SoundofSpeed; High Speed Chase. 6/13: Royal City; Mayflies USA; Waxwings. 6/14: Saintface; Ritual Licks; Puracane. 6/15: Flux Information Sciences; Udet. 6/18: The Panthers; the Kills. • 161 Ave. A (212-420-8392). $.

"Central Park SummerStage"
6/14 at 7:30: The New York Pops conducted by Skitch Henderson. 6/15 at 3: Vitamin C; Russian American Kid's Circus. 6/16 at 3: Celia Cruz; Yerba Buena. • Rumsey Playfield, Central Park; enter at 72nd St. and Fifth Ave. (no phone; www.summerstage.com). All shows free except for benefit concerts.

Fez
Thursdays: Mingus Big Band. 6/12: Tracy Bonham. 6/14: Bootleg Remedy. 6/15: "VaVaVoom Room." 6/16: Murray Hill: "Caught in the Act." 6/17: The Americana Project. 6/18: Matthew Puckett. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
6/14: Peter Murphy. 6/18: Flatlanders. • 17 Irving Pl. (212-777-6800).

Joe's Pub
6/13: Gavin DeGraw. 6/14: "The International Toyota Comedy Festival" presents Sarah Silverman. 6/16: Burnt Sugar. 6/17: Justin Bond. 6/18: Dorothy Scott. • 425 Lafayette St. (212-239-6200).

Knitting Factory
6/13: Asylum Street Spankers. 6/14: Dr. Israel. 6/15: Liars. 6/17: The Gloria Record. 6/18: Will Haven. • 74 Leonard St. (212-219-3055). $.

Makor
6/12: Raymond Scott Orchestrette. 6/15: The Captain Beefheart Project. 6/16: Cliff Korman. 6/18: "New Jazz Showcase." 6/19: Andy Statman Band. • 35 W. 67th St. (212-601-1000).

Performance

Metal Machine Music

In the *Osbournes* era, it's difficult to recall just how unfashionable heavy rock once was, but surely **The Melvins** (pictured) need no reminder. The Aberdeen, Washington, group specializes in slow, sludgy Black Sabbath–esque metal, and in no small part inspired Seattle revolutionaries like Kurt Cobain and Kim Thayil to take up arms against hair bands. Even though the Melvins don't loom as large on today's less risk-taking alt-rock scene, the band, which plays the Bowery Ballroom on June 20, hasn't abandoned its highly contrarian ethos: Its most recent album, *Hostile Ambient Takeover,* includes everything from what sounds like deranged rockabilly to a nearly sixteen-minute bass opus called "The Anti-Vermin Seed." (See "Small Stages.")

Maxwell's
6/12: Asylum Street Spankers. 6/15: The Warlocks. 6/19: The Bangs. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
6/12–6/13: Girls Against Boys. 6/14: Warlocks; Dead Meadow. 6/15: Brett Daniel. • 217 E. Houston St. (212-260-4700).

Northsix
6/13: Jonathan Richman. 6/14: Elysian Fields. 6/15: "Gern Blandsten Records Tenth-Year Anniversary." 6/19: ★ The Melvins. (See box.) • 66 N. 6th St., Brooklyn (718-599-5103).

S.O.B.'s
6/12: Second Step. 6/13: Antibalas. 6/15: "Samba Saturday." 6/17: "La Tropica Monday." 6/18: Dub Station. 6/19: Large Professor. • 204 Varick St. (212-243-4940).

The Village Underground
6/12: Wild Magnolias. 6/13: Junior Brown. • 130 W. 3rd St. (212-777-7745).

"Warsaw"
6/18: ★ Trans Am; Adult. (See box.) • Polish National Home, 261 Driggs Ave., Brooklyn (toll-free, 866-468-7619).

Clubs

APT
Mondays: Bobbito Garcia. Tuesdays: Jaymz Nylon. Wednesdays: *Fader* magazine presents Rich Medina. Thursdays: Small Change. Fridays: Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

★ Arc
The club formerly known as Vinyl has been renamed Arc and is now headed up by former Twilo promoter Mike Bindra. Vinyl's bread-and-butter parties ("Be Yourself" and "Body & Soul") are sticking around, but Saturday nights will be devoted to the sort of progressive house Bindra helped make popular at Twilo. Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Saturdays: "Made Saturdays," trance and progressive house spun by the likes of Deep Dish. Sundays: François K, Joe Claussell, and Danny Krivit spin at the legendary afternoon party "Body & Soul." • 6 Hubert St. (212-226-9212).

Centro-Fly
Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." • 45 W. 21st St. (212-627-7770).

Club Shelter
Thursdays: Muscular, macho house music—one producer in this camp even calls himself "Thick Dick"—from Subliminal Records. Saturdays: Timmy Regisford's long-running deep-house party "Shelter." • Club Shelter, 20 W. 39th St. (212-439-4141). $.

Exit II
6/14: Paul Van Dyk, a trance D.J. who can reach ecstatic peaks without the excesses of Paul Oakenfold. • 610 W. 56th St. (212-582-8282).

Fun
6/15: "Things to Come" night with the Horrorist; Acrosome; Hungry Wives; D.J. Disco D; D.J. Satronica. • 130 Madison St., under the Manhattan Bridge (212-964-0303).

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K and D.J. Gomi. Sundays: More Larry Tee with "NYFC." Mondays: "Cult Movie Mondays." Tuesdays: DJ. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand St., Brooklyn (718-599-1000).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor of Razor and Guido. • 515 W. 18th St. (212-627-0404). $.

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

PHOTOGRAPH BY KEVIN WILLIS.

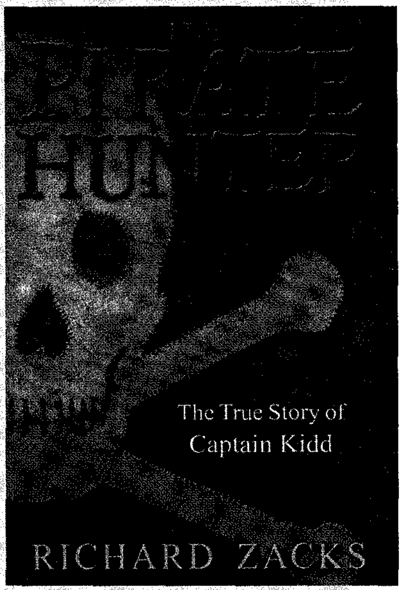
cue TheMix

Edited by Boris Kachka

In Print

This Kidd Is Alright

"I was amazed how many times the conventional wisdom was just simply wrong," says Richard Zacks, of his research for **The Pirate Hunter** (Theia; $25.95), an exoneration of Captain Kidd. At the start of Zacks's chronicle—part high-seas adventure, part courtroom drama—Kidd is a middle-aged sea captain with a wealthy wife and kids in 1690s New York, living on Pearl Street and "trying to tiptoe between respectability and piracy" in a city that is by turns mercenary and aristocratic. "Here was a guy who tried to sell out and failed," says Zacks. Hired by England as a privateer (a mercenary pirate hunter), Kidd was hanged there five years later for allegedly turning to piracy himself. Zacks argues that Kidd looted only enemy ships: "At worst, he should have gotten slapped on the wrist," says the 46-year-old former *Daily News* columnist. The contrarian story originated in *An Underground Education,* Zacks's best-selling compendium of the scandalous, sexual, and scatological anecdotes left out of your high-school history classes. *The Pirate Hunter*, similarly, doesn't skimp on the gory details—the prologue depicts techniques of forced circumcision. Zacks's next book will be on the U.S. war against Barbary pirates ("the first attempt to quash Muslim terrorism"), and may continue a trend his wife noticed in his work. "She said my first book"—*History Laid Bare*—"was 100 percent sex, the second was about 50 percent sex, and this one was only about 10 percent," Zacks says. "So I'm getting it under control." Zacks gives a slide lecture on New York pirates at Fraunces Tavern on June 13. (See "The Written Word.") B.K.



Radio Highlights

"Details With Robert Trout"
A special narrated by NPR's Linda Wertheimer pays tribute to the career of Trout, a radio pioneer who anchored CBS's World War II coverage and died two years ago at age 92. • 6/14, 8 to 10 P.M. WNYC, 820 AM.

Studio 360
Host Kurt Andersen celebrates Father's Day weekend by talking to musician Bobby McFerrin about his musician father and hearing others (including Janeane Garofalo and Al Franken) talk about creative dads. • 6/15 at 10 A.M. on WNYC, 93.9 FM and 6/16 at 7 P.M. on 820 AM.

"Bookworm": Edna O'Brien
Host Michael Silverblatt talks to the established author whose most recent novel is *In the Forest*. • 6/16 at 11 A.M. on WNYC, 93.9 FM and 1 P.M. on WNYC, 820 AM.

Lectures and Panels

"New York Is Our Neighborhood"
Four locals—Thomas Beller, Ben Katchor, former Brooklyn borough historian John Manbeck, and City Lore managing director Marci Reaven—talk about their beloved neighborhoods and the way their work connects them to it. • 6/12 at 6:30 P.M. Eldridge Street Synagogue, 12 Eldridge St. (212-978-8800); $6.

"What Makes an American Hero?"
CBS's Mike Wallace and historian Allen Mikaelian talk about their book *Medal of Honor: Profiles of America's Military Heroes From the Civil War to the Present*. • 6/12 at 8 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Bill T. Jones
The famous choreographer gives the second of three artists' lectures closing out the Kitchen's thirtieth-anniversary season. • 6/13 at 7 P.M. The Kitchen, 512 W. 19th St. (212-255-5793, ext. 11); $10.

Jews of Central China
Shi Lei, a descendant of Jews who settled in China 1,000 years ago, talks about his obscure, fascinating community. • 6/16 at 7 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

New Israel Fund Open House
The Jewish organization dedicated to promoting philanthropy and human rights in Israel hosts a dialogue with activists and an introduction to the group. • 6/17 at 7 P.M. 165 E. 56th St., third floor (212-750-2333); free.

James Gleick
The former *Times* reporter, Internet pioneer, and author of *Chaos, Faster,* and most recently *What Just Happened: A Chronicle From the Electronic Frontier* talks about the way technology is changing society. • 6/17 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

"Afghan Camera"
Liza Johnson, an independent filmmaker, illustrates her talk on the media representation of Afghanistan with video clips. • 6/18 at 6:30 P.M. Asia Society, 725 Park Ave., at 70th St. (212-327-9276); $10.

Danny Hoch and Sarah Jones
The two performance artists talk to each other about their stage work, techniques, and goals in a panel titled "Inside the Culture of Resistance." • 6/18 at 7 P.M. The New School, 66 W. 12th St. (212-229-5488); $5.

Anna Deavere Smith
The performer and Obie Award–winning playwright presents her film *Twilight: Los Angeles* and talks about her work with ABC's Robert Krulwich. • 6/18 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

The Written Word

Selected Shorts: "Living Arrangements"
The penultimate evening in this season's series features stories by Shay Youngblood, Julie Otsuka, and Elizabeth McCracken read by Sydia Cedeño, Jennifer Ikeda, and Blair Brown. • 6/12 at 6:30 P.M. Symphony Space, 2537 Broadway, at 95th St. (212-864-5400); $20.

Anne Bernays and Justin Kaplan
The co-authors of a joint memoir, *Back Then: Two Lives in 1950s New York,* read from and sign copies of their fascinating history. • 6/12 at 7 P.M. Barnes & Noble, 1972 Broadway, at 65th St. (212-595-6859); free.

Before and After: Stories From New York
Thomas Beller, who assembled this collection of local stories in response to 9/11, hosts an evening of readings by contributors—including Luc Sante, Vince Passaro, and Sam Lipsyte, among others. • 6/12 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $12, $15 at the door.

Stewart O'Nan
The American author reads from his seventh novel, *Wish You Were Here*. • 6/12 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Richard Zacks
Along with the National Maritime Historical Society's David Allen, the author of *The Pirate Hunter* discusses New York's pirate history. (See box.) • 6/13 at 6:30 P.M. Fraunces Tavern, 54 Pearl St. (212-425-1778); $3.

C. J. Box
The up-and-coming crime novelist reads from his new thriller, *Savage Run,* a sequel to his Edgar Award–nominated first novel, *Open Season*. • 6/13 at 7 P.M. Partners & Crime, 44 Greenwich Ave. (212-243-0440); free.

Laura Jacobs
The author reads from her new New York book, *Women About Town*. • 6/13 at 7 P.M. Corner Bookstore, 1313 Madison Ave., at 93rd St. (212-831-3554); free.

Louisa Ermelino
The author reads from her new novel, *The Sisters Mallone,* the story of an Italian-Irish family. • 6/13 at 7:30 P.M. Barnes & Noble, 396 Sixth Ave. (212-674-8780); free.

Darin Strauss
Acclaimed for his first novel, *Chang and Eng,* Strauss reads from his second, *The Real McCoy*. • 6/13 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

"Bloomsday on Broadway"
Symphony Space's twenty-first annual marathon *Ulysses* reading to celebrate Joyce's masterpiece on the day it takes place features a cast of dozens including two McCourt brothers. • 6/16, 7 P.M. to midnight. Symphony Space, 2537 Broadway, at 95th St. (212-864-5400); $17.

"The Modern Woman Unbound"
Authors Beth Harpaz, Corey Schmidt, Lorene Cary, and *New York's* own Amy Sohn talk with moderator Piper Weiss (East Coast editor of Backstage.com) about the challenges of being creative career women. • 6/17 at 7:30 P.M. Dimson Theater, 108 E. 15th St. (212-644-3103); $10.

Karen McKinnon
The psychologist and first-time author reads from and signs copies of *Narcissus Ascending,* a probing novel of dysfunctional friendships in New York. • 6/18 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Eric Marcus
The author reads from his new work of nonfiction, *Making Gay History*. • 6/18 at 7:30 P.M. Barnes & Noble, 2289

cue

Kids

Edited by Susan Avery

Events

For Children

A Study in Scarlet (and Yellow and Aqua and . . .)
At "Colors More or Less," you can make a Father's Day card like no other: Paint it in colors you like, then check out how it changes through different lenses and filters. (Rose-colored glasses optional.) • 6/15 and 6/16; Sony Wonder Technology Lab, 550 Madison Ave., at 56th St. (212-833-8100); $8.

Padre's Day
Bring Dad to a special live performance presented by Putumayo World Music. The Latin musician Pepe Castillo will be there to perform and mark the release of Putumayo's new children's CD *Latin Playground.* For the weekend, fathers are admitted to the museum free with a paid kid's ticket. • 6/15 at 1:30 and 3, Brooklyn Children's Museum, 145 Brooklyn Ave. (718-735-4400); $4 per person, free for members.

Song and Dance
Call it a highly eccentric Battle of the Bands. The Singing Conquerors—New York's only bluegrass gospel (!) group—play the Cherry Esplanade, joined by the Greenwich Morris Men, a troupe devoted to Morris dancing (the traditional English steps for which the guys wear costumes and bells). • 6/16 at 2:30; Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn (718-623-7200); children under 16 free, adults $3, seniors and students $1.50.

Great Reads
A giant tabletop-size book with pages that turn as it tilts, an electronic companion that serves as a "reading-eye dog," a children's book that emits sound effects controlled by the reader—they're all possible in the near future, and "XFR: eXperiments in the Future of Reading" shows them all off (along with much more). Created by the Xerox Palo Alto Research Center—the guys who, back in the seventies, invented the laptop. • Through 9/15; Liberty Science Center, Liberty State Park, Jersey City (201-200-1000 or lsc.org). $10 adults, $8 kids and seniors.

Sing Along With Kids
You think your kid's a little marvel? At "A Child's Garland of Songs: Music for and by Children," you'll get a monstrous inferiority complex as you confront four manuscripts by a 5-year-old Wolfgang Amadeus Mozart, and a fantasy for piano by a teenage Franz Schubert. Sheet music meant for kids through the centuries is also represented, as are portraits of junior musicians throughout history. • 6/11 through 9/1; The Pierpont Morgan Library, 29 E. 36th St. (212-685-0008); $8 adults, $6 children, free for under-12s.

Really Rose
Gertrude Stein's most famous line ("Rose is a rose is a rose") first appeared in a children's book called *The World Is Round.* Now the story's been adapted to the stage by Manhattan Theatre Source: In the play, a girl named Rose decides to carry her lawn chair up a mountain, meeting a goofy assortment of talking animals (an asparagus-loving dog, a lisping otter) along the way. • Saturdays through 6/16 at 2; Manhattan Theatre Source, 177 Macdougal St. (212-501-4751, or nytheatre.com); $10.

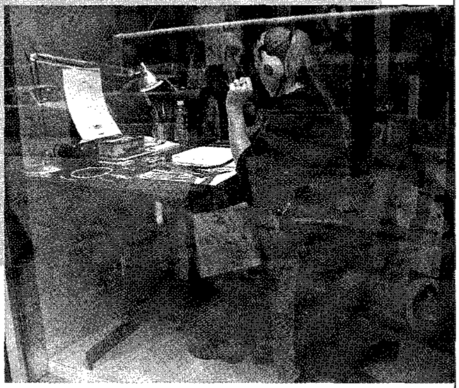
Seen and Not Heard
Using digital imaging equipment, kids produce and direct a silent film complete with live sound effects. This ten-session class at Sony Wonder Technology Lab has limited capacity, so preregistration is essential. For kids 10 to 15. • Wednesdays and Fridays, 7/10–7/26 from 10:30 A.M. to 1 P.M., public screening on 7/27 at 11 A.M. and 2 P.M.; Sony Wonder Technology Lab, Madison Ave. and 56th St. (212-833-8100 or sonywondertechlab.com); $225.

Yo, Bro
Lil' Brother, an interactive silent clown comedy, pits two siblings against each other in a competition of meaningless tasks. Who can sleep better, sneeze better . . . get the idea? Eventually, this one-upmanship reveals its true meaning. • Saturdays and Sundays through 6/23 at 1 P.M.; Los Kabayitos Puppet and Children's Theatre, Clemente Soto Velez Cultural and Educational Center, 107 Suffolk St., second fl. (212-307-1118); $12.

Event

Fifth Avenue Rocks

The windows at Cartier and Tiffany, and all the other jewelers up and down Fifth Avenue, glitter with the world's finest stones. But for a few days, **H. Stern**'s will also be works-in-progress. Through June 17, Stern has turned its display windows into a workroom, and passersby can watch artisans cutting, grinding, and polishing away. An audio tour walks visitors through the history of jewelry-making, teaching kids about the tools and processes, some of which have barely changed in thousands of years. Best of all is the workstation inside the store, where older kids can take a garnet mounted on a little stick and polish it themselves. (Children too young for the power tools can take home a little souvenir set of rough gems.) Stern won't mount that stone for you, but it wouldn't be out of line to take it to your neighborhood jeweler and turn it into something unexpected for Father's Day. (645 Fifth Avenue, near 51st Street; 212-688-0300.) CHRISTOPHER BONANOS



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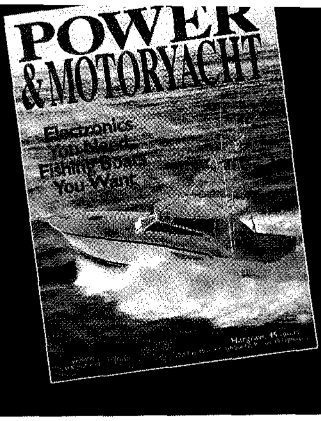
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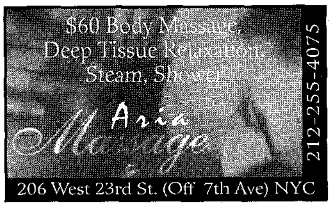

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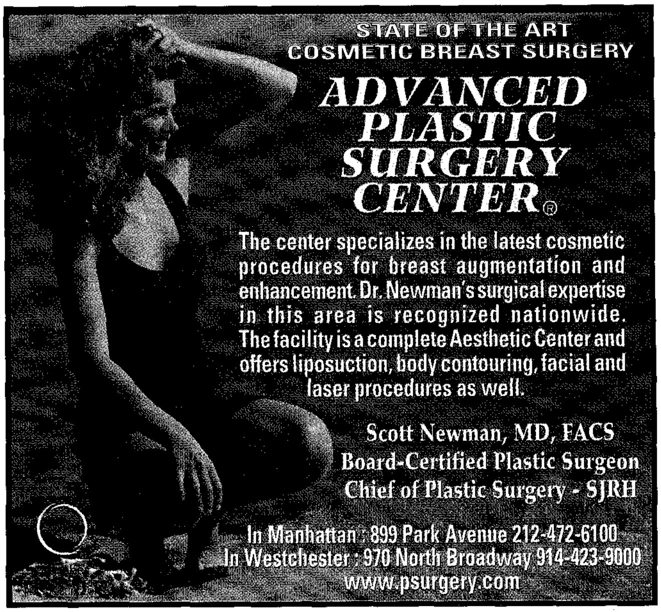

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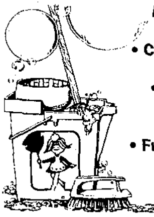

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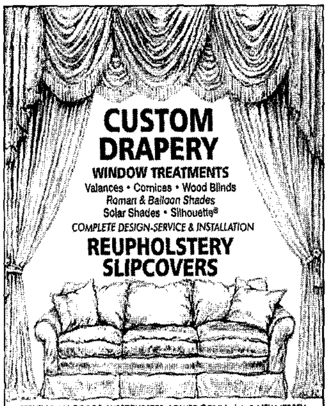

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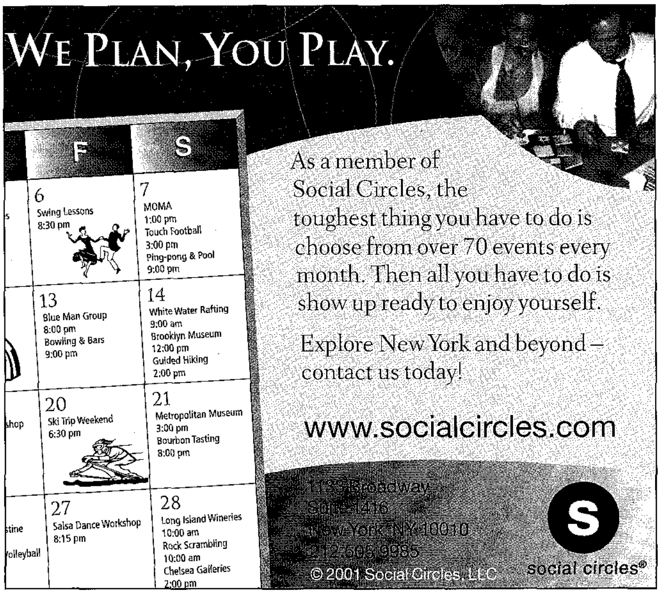

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